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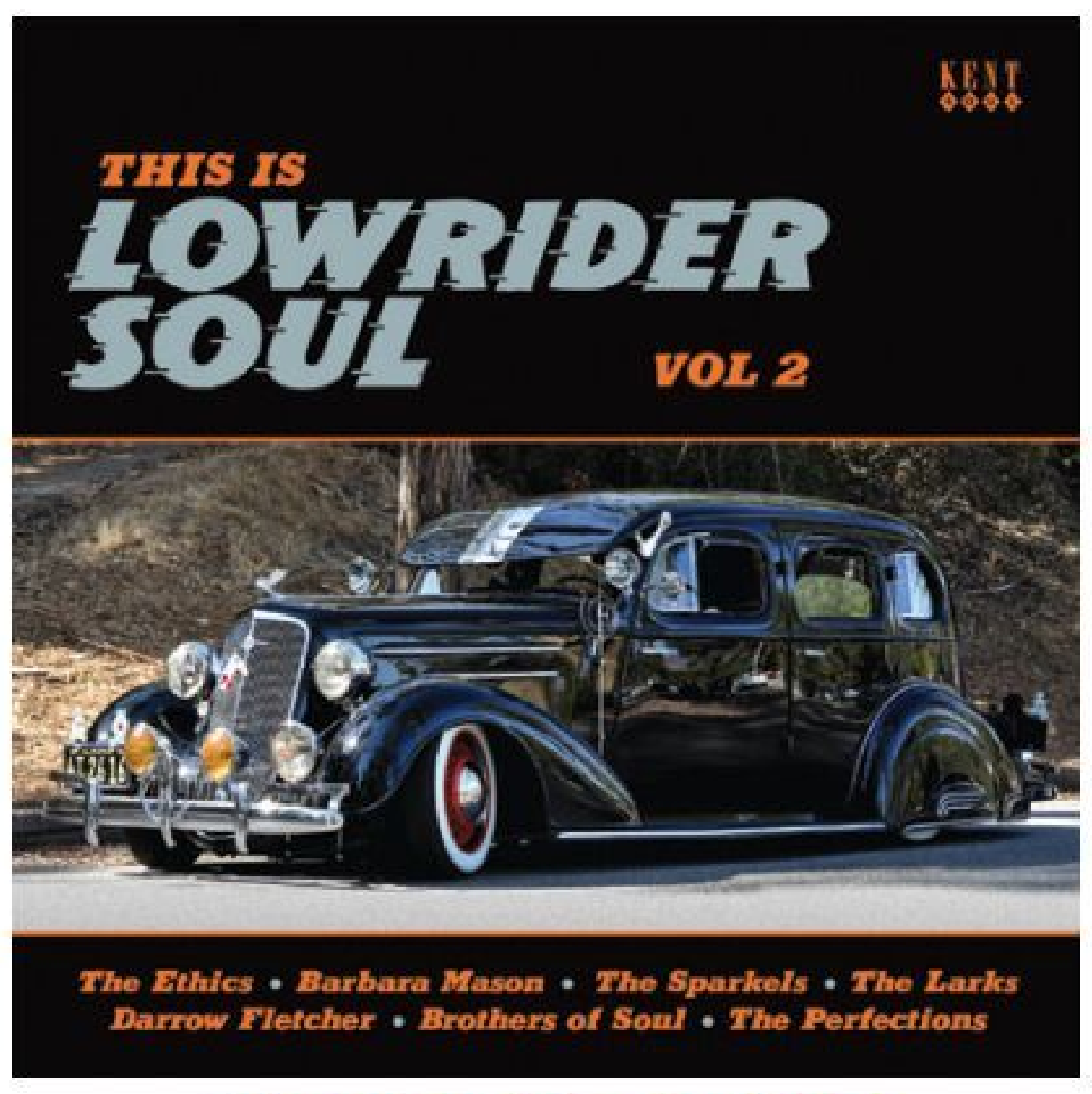
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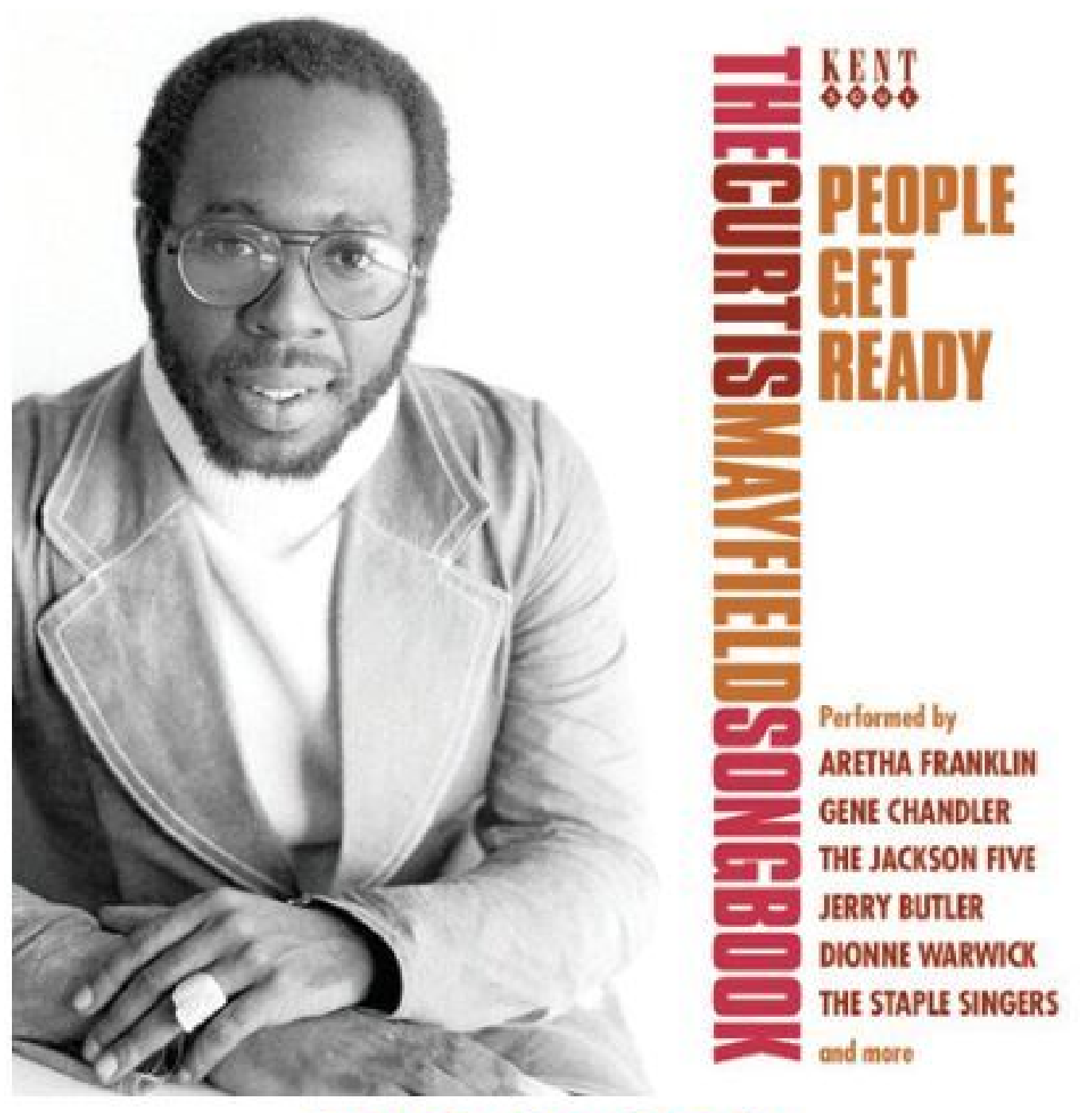
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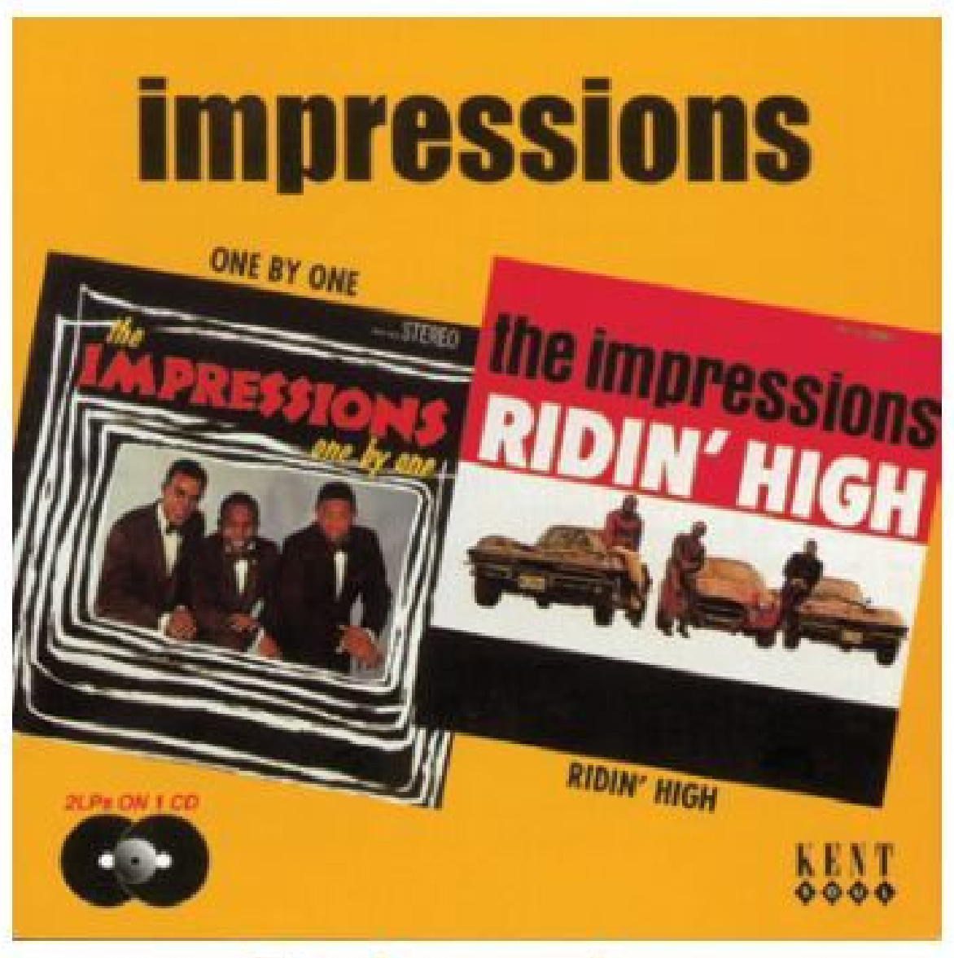
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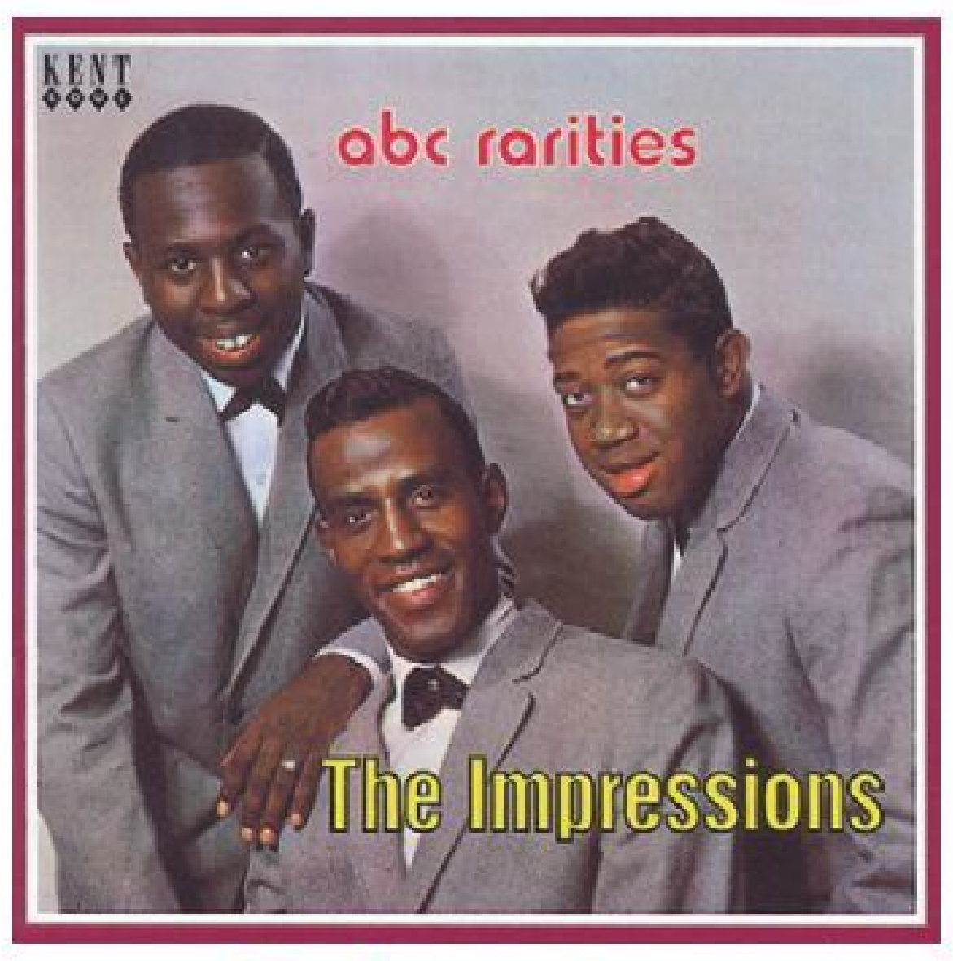
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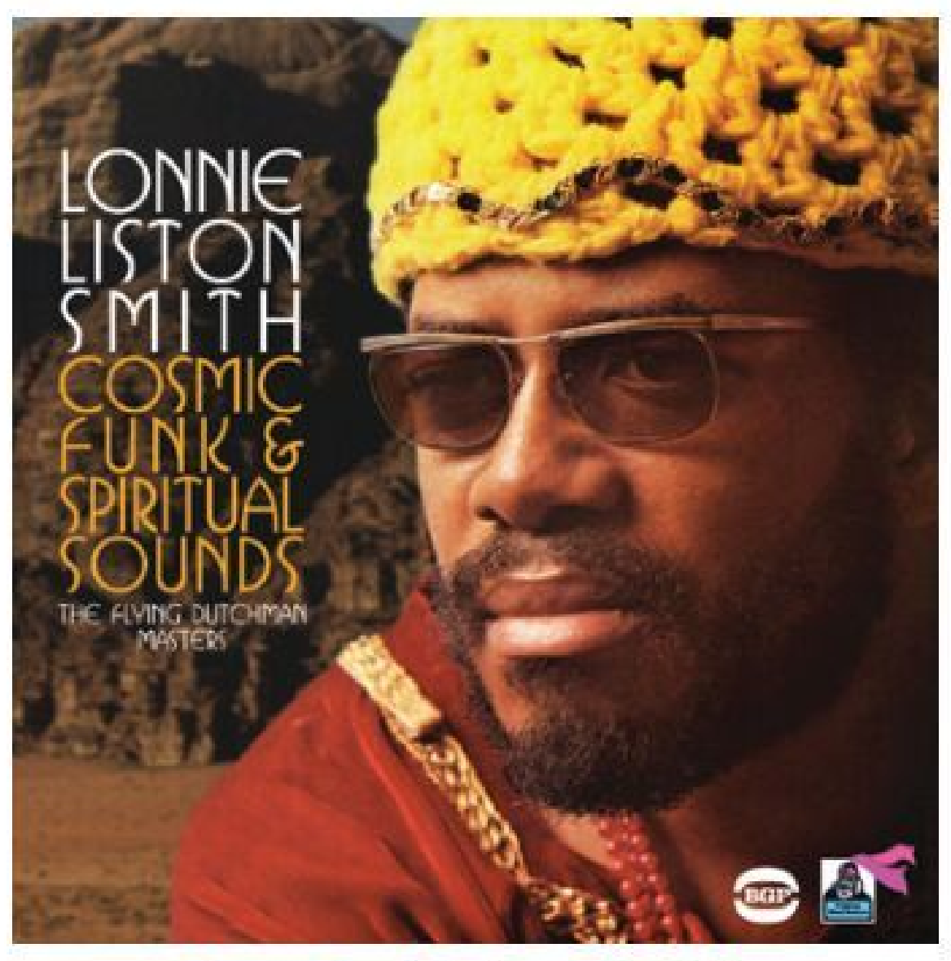
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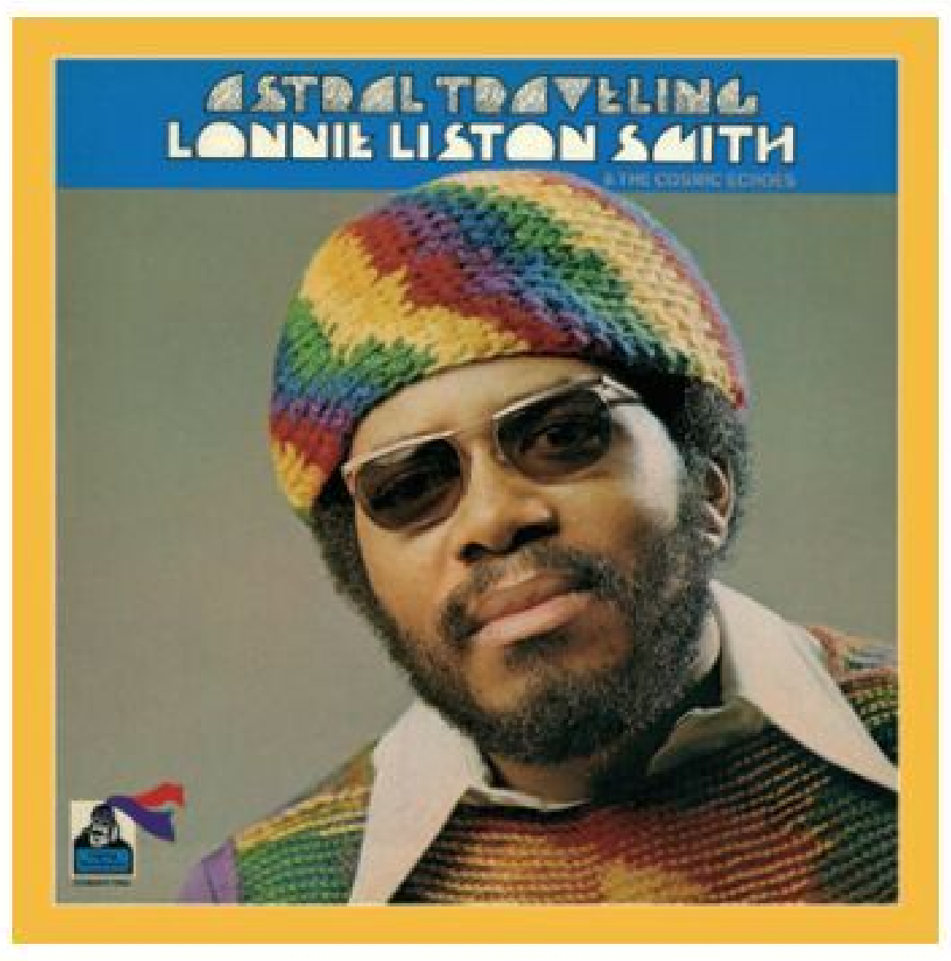
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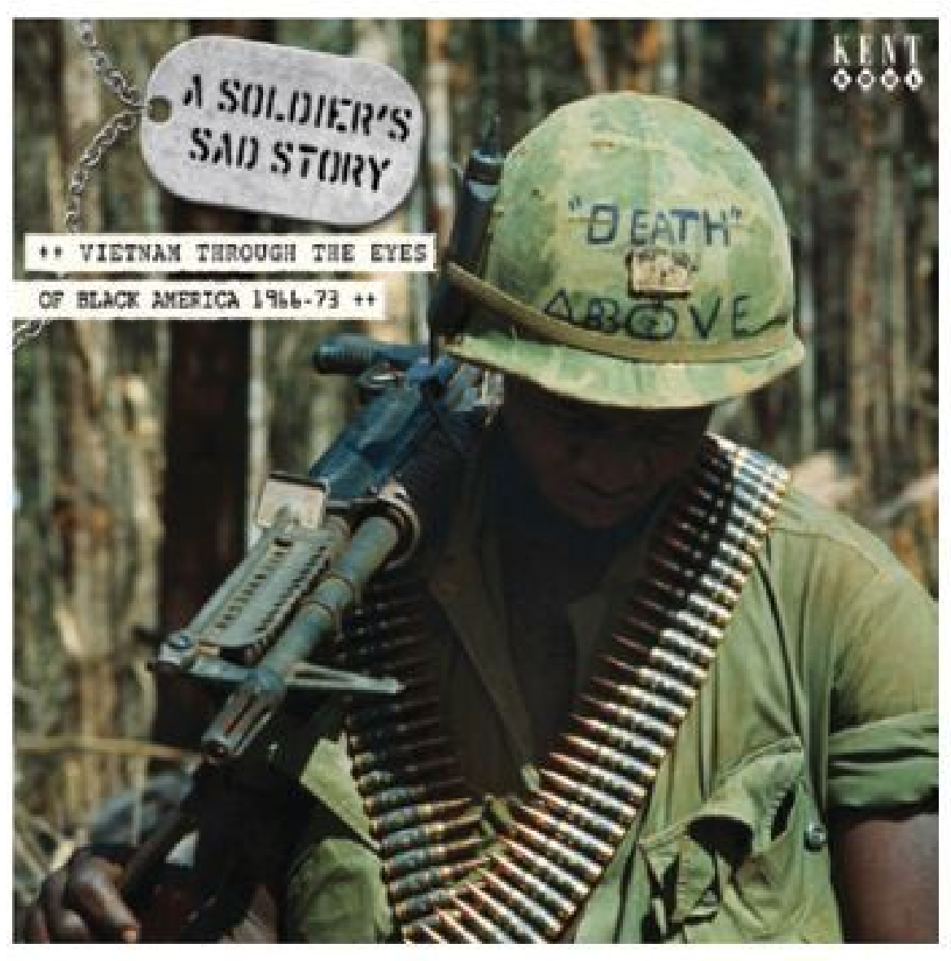
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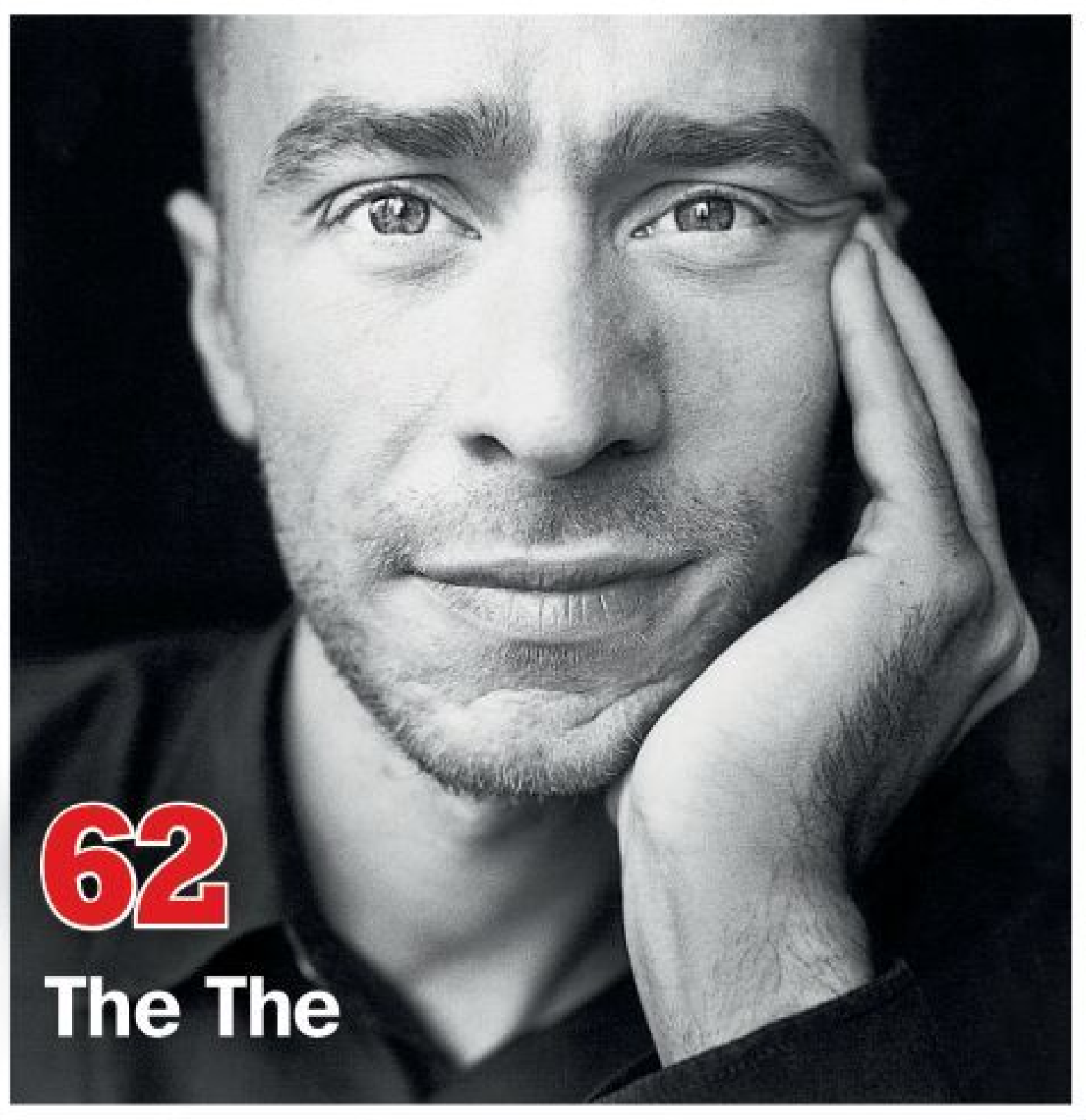
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PPA

The *RC* staff's favourite... R.E.M. songs

PAUL LESTER 9-9
I admit it – I preferred them when they were a culty secret; a rumour (murmur, even). And this had the murkiness of something dredged up from the subconscious. Great how the only words you can make out from the folk-inf(l)ected jangle and Stipe's mumbled logorrhoea are "conversation fear" …

TIM JONES Shiny Happy People
The uber-uplifting 1991 trans-Atlantic Top 10 not only featured a solar-bright B-52's' Kate Pierson, but even outshone Celine Dion on *Sesame Street: Songs From The Street 6.* 😀

NIALL DOHERTY Country Feedback
A precursor to *New Adventures* highlight E-Bow The Letter, this mixes country-folk atmospherics and a vocal stream-of-consciousness to hauntingly wonderful effect..

JOHNNY SHARP Everybody Hurts
Stipe always seemed embarrassed about writing simple songs, but these lyrics are as effective as any of his more gnomic lyrics. I blame Bill Berry, who co-wrote it.

CHARLES DONOVAN Shiny Happy People
I'm embarrassed by my own obviousness in picking this, but I've never forgotten the first time I heard the cheerful interplay between the three voices: Kate Pierson, Michael Stipe and Mike Mills.

VAL CUTTS Nightswimming
A hauntingly beautiful ballad from *Automatic For The People* that reflects solitude, but also freedom and risk, love and loss. If Edward Hopper had written songs, I image they'd be like this.

PETER BARRY Losing My Religion
The lyrics to this classy track are great. It's a very catchy song that you just want to sing along to: "Oh no, I've said too much, I haven't said enough."

STEVE BURNISTON Disturbance At The Heron House
Mysterious, powerful and richly melodic, the energy pours out of this superbly constructed song.

IAN SHIRLEY Me In Honey
The perfect raucous end to the perfect LP that is 1991's *Out Of Time.*

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Hello, and welcome to RC525

We had planned for this issue to be a celebration of 1981, a great year for music, right up there with 1956, 1966, 1971 and 1977 as one of those amazingly fertile periods when everything seemed to go right and there was a proverbial embarrassment of riches. But right at the last minute we got offered an interview with R.E.M. and we thought it would be daft to turn down an exclusive encounter with one of the biggest bands of the last four decades, so, unfortunately, the 1981 love-in had to be put on ice.

Not entirely, though. This is still, in many ways, an '81-fest. Our R.E.M. cover story touches on their emergence that year with Radio Free Europe and how they managed to, much like The Smiths in the UK, make Byrdsian jangle with a charismatic frontman seem like the newest pleasure on earth. As for the rest of Niall Doherty's excellent feature, the focus is on 1995-96 and the making of the *New Adventures In Hi-Fi* album, at a time when they were arguably the biggest stadium alt.rock group on the planet, despite enduring all manner of troubles. As for Joe Geesin's ample R.E.M. discography, it should present problems of its own – which of Athens' finest's collectables to invest in?

Still on an '81 tip, Duran Duran talk to Chris Roberts about being one of the few outfits from those halcyon new romantic days to still be doing credible work. Another group from that era, Depeche Mode, have a gallery of unseen photos in the News pages, as does Ritchie Blackmore, whose Rainbow had a pretty successful 1981 all told. And Matt Johnson tells Wesley Doyle about, among other things, his underrated 1981 masterwork, *Burning Blue Soul.*

Elsewhere, Alan Harper examines the impact of Chicago blues on a young generation of mid-60s US and UK bluesologists. Dean Friedman explains that there was plenty of life after 1978 hit, Lucky Stars, and there are articles on The Direct Hits, Nicky Hopkins, Diane Warren, the Impulse! label and Medicine Head, reviews of new and reissued albums from Booker T, Damon Albarn, Elbow, Joni Mitchell, Radiohead, The Beatles, The Pop Group and IDLES, while British "street soul" label entrepreneur, Toyin Agbetu, aka Master Tee, is profiled in Value Added Facts. Fans of music from all eras will find plenty to enjoy here.

Stay safe, and see you next month for what promises to be a spectacular Christmas issue,

Paul Lester

WIRE IRE

I never usually read my copy of *RC* with the expectation of being left confused. However, the letter from Mark Gaines [*RC* 524] regarding the "howler" by your magazine, while reviewing Wire's *PF456 Deluxe* (or 'Deleuxe', if you will), left me in such a state. Far from misspelling their classic 1 2 X U – as it was, indeed, titled on their debut album – it was reworked and released as a single by Pink Flag Records in 2000 as Twelve Times You, still available on Pink Flag's website. Furthermore, that release was included in the *PF456 Deluxe* set, the album under review, but titled this time, on the sleeve, as Twelve Times X and Twelve Times Y.

The problem with being a pedant is that one day you will come up against a bigger one.

Neil Pearce, email

COMEDY: DIVINE

Thanks for a great magazine. The latest one [*RC* 524] came through today and I realised that I'd wanted to drop you a line about *RC* 523 but hadn't done it. There was so much in it. Jack Good in The Engine Room was great. He was ahead of his time. I was too young to see *Boy Meets Girl*, but he did book Eddie Cochran and Gene Vincent for the show, so it can't have been bad. To have real live rockers rather than British imitations on a British show must have been incredible for kids at the time. He's also reputed to have put Gene Vincent in leather for the first time. There was also a musical about him called *Good Rockin' Tonite.*

I also loved the comedy songs feature but the subject deserves more space. There was no mention of The Goodies' Funky Gibbon, Jasper Carrott's Funky Moped, Peter Cook & Dudley Moore's Goodbye… and what about Jake Thackray's On Again! On Again!? Dare I mention Chuck Berry's My Ding A Ling?! The subject is fascinating and goes back to music hall and variety. There's not only George Formby's With My Little Stick Of Blackpool Rock, but also Max Miller with The Hiking Song… and, if we go back further, Gus Elen's It's A Great Big Shame. I could witter on forever, but you'd accuse me of going On Again! On Again!

Sue Jones, email

See RC issues 310, 426 on comedy records. **PL**

HOG HEAVEN

I really appreciated the assessment by Luke Haines [*RC* 524] of the 1973 solo album, *The Two Sides Of Tony (T.S.) McPhee*. Though it's widely believed that the TS stands for "tough shit", the letters originally didn't mean anything. The record producer Mike Vernon came up with the initials when recording the *Blues Anytime* compilation albums in 1966. He thought that the letters would make Tony sound like "an authentic delta bluesman", but his first idea was TC. This was rejected owing to the popular 60s TV cartoon character, *Top Cat* (his feline gang referred to him as TC).

I mention this as the story was related by McPhee between numbers in the first half of his solo tour to promote the *Two Sides* album: "I wanted to ask Mike about all the royalties from the reissues of the *Blues Anytime* albums, but when I phoned him I was relayed this message: 'Remember the TS, it stands for tough shit.'" That first night of the tour at London's Roundhouse (16/9/73) was extraordinary. Billed as the first one-man synthesiser tour, he performed The Hunt with four ARP synthesisers, an electric piano, a compact piano and a Rhythm Ace Drum Box. The album was recorded at his home studio using second-hand equipment from the original De Lane Lea studio (Kingsway) with a mixing desk previously used by The Animals for House Of The Rising Sun, Jimi Hendrix, Fleetwood Mac, and The Groundhogs.

Paul Freestone, author of *Eccentric Man: A Biography & Discography Of Tony (T.S.) McPhee.*

Great article about Tony (T.S.) McPhee in *RC* 524 by Luke Haines about his album *The Two Sides Of Tony (T.S.) McPhee*. After listening to all The Groundhogs' albums up to *Who Will Save The World?,* I was astounded by *The Two Sides Of...* and couldn't wait to see him at Birmingham Town Hall a few months later.

The gig followed the album, TS sitting to perform the first side of blues, a lone figure on a small stool, switching from acoustic to electric as the set went on. After a short interval, the stage was filled with (I think) at least three huge banks of synthesisers – ARP 2000s – and he gave us The Hunt in all its glory. After that, he plugged in his guitar (an SG, perhaps) and, together with the synths, gave us an encore of Cherry Red, the likes of which I'd never heard.

I happen to have a flyer for the gig, two tickets (one unused, I don't recall why) and various press cuttings. All I really remember is how utterly absorbing it was. And only 48 years ago. Seems like yesterday...

Paul Williams, email

I very much enjoyed Luke Haines in *RC* 524, agreeing with pretty much everything he had to say about Tony McPhee, The Groundhogs and, specifically, *The Two Sides Of Tony 'T.S.' McPhee*: such a great album. I was introduced to The Groundhogs via my well-informed older brother back in 1977, when I was 15. I loved Cherry Red (doesn't everyone?) from the album, *Split,* but quickly grew to love *all* Hog music. My personal favourite album is a toss-up between *Solid* and *Hogwash,* but I would urge the uninitiated to immerse themselves in some of the great Mr Mcphee's guitar-mashing music at the first opportunity. A visionary, Tony regularly wrote about the environment – it couldn't have been more prescient.

Well done everyone at *RC* for another great

I Was There

A reader's recollection of a key music event

PM
Sixties Show
St David's Hall
STALLS
K20

This month: *Solid Silver 60s Show – St David's Hall, Cardiff, 9 March 1999*

Taking our seats, to the strains of Hi Ho Silver Lining playing over the PA, my wife, Helen, and I, were not sure what to expect.

The first act was Brian Poole (and The Electrix). During the 60s, he was backed by The Tremeloes, but they realised that Brian didn't have much of a voice and they split. Brian was big on black – shirt, jacket, trousers, shoes and hair dye. We all sang along to Do You Love Me, Candy Man, and a very brave version of Silence Is Golden, among others.

Next up were Freddie & The Dreamers. Freddie was bald, shorter than I imagined, bandy and sounded like a demented Willie Carson. Not a big fan of Freddie, but it was nice to hear If You Gotta Make A Fool Of Somebody, You Were Made For Me and I'm Telling You Now.

Third on the bill was Billy J Kramer, who looked the same as he did in the 60s. He was excellent, with remarkable versions of Trains And Boats And Planes, Little Children and Bad To Me. And he moved and sang at the same time – Brian and Freddie had some difficulty singing and moving at the same time.

Topping the bill was Peter Noone, formerly Herman of Hermits fame. I've no idea what medication he was on at the turn of the century, but he looked about 20. I have to say he was phenomenal and we were treated to No Milk Today, Sunshine Girl, I'm Into Something Good, My Sentimental Friend and If I Were a Carpenter, etc… Oh, and during his set, Peter described the audience as "one composite cosmic oneness" – I've still no idea what that means.

Brian, Freddie, Billy and Peter may have been past their best, but they, and the audience, enjoyed reliving the 60s and having a good old-fashioned singsong. And, let's be fair, they were there at the start of the whole music explosion in Great Britain.

Jon Hawkins

If you have a personal reminiscence, please send 3-400 words to paul.lester@metropolis.co.uk and include a ticket scan or memorabilia.

magazine. Keep up the good work.

Henry Exton, email

GO-GO PRIEST!

I refer to the item about the early 70s Al Atkins line-up of Judas Priest in *RC* 524, page 107. When I was in my early 20s in that era, here in Rotherham, there used to be two working men's clubs which staged weekly music nights, namely the East Dene WMC and Wingfield WMC. I remember having to join the WMC movement in order to gain entry to these excellent nights. Both clubs adopted the same format, with a DJ playing records for dancing, and then a live group – though I do recall that, at the Wingfield club, they had a period when they employed topless go-go dancers! I clearly remember that Judas Priest played several times at East Dene WMC, and I consider myself fortunate to have seen the early line-up play back in those days.

Adrian Booth, Rotherham

NOIR HEAT

Your brilliant monthly never ceases to amaze and surprise me. As soon as I saw the top cover (*RC* 524) strapline "Get Yer Noir-Noir's Out – Goth Rarities" I put The Sisters Of Mercy's *First & Last & Always* LP on to dive into the superb piece by Wesley Doyle and Mick Mercer. The late 70s/early 80s nailed my black-dyed spiky, quiffed hair colours to this movement of punk going into goth. Admittedly, I was following the more commercial (overground) sounds, even enrolling into the Siouxsie & The Banshees fan club, a band I saw so many times. I was buying the 12" singles and going to gigs all over London in my fringed jacket, all in black, to the likes of the Sisters at the Lyceum and RAH, Gene Loves Jezebel at some student union hall or other, The Cure at Wembley, Red Lorry Yellow Lorry at the ICA and The Mission in Camden and Kentish Town. Great memories, *RC*: that's the beauty of your articles: it's much more than just information and story-telling.

Next I went from goth to glam by putting on *Mud Rock* to read Steve Burniston's RAK Records account of one of the best UK studios ever. And then *Electric Warrior* to read the 16 pages on T.Rex. Never have I enjoyed getting out my LPs more than to this issue. Wait, I see there's a Terry Hall interview: maybe my *Fun Boy Three* LP next…?

Simon Mullins, email

MINISTRY OF SILLY TALKS

Re: David Quantick's article in *RC* 523 concerning apt, unusual and strange album titles. My personal favourite is Man's *A Lump Of Black Plastic With A Hole In The Middle*. David states in said article, "Some album names are very long, as though the artist just wanted to get into *The Guinness Book Of Records*." One title David gave as an example of this was Happy Mondays' *Squirrel And G-Man Twenty Four Hour Party People Plastic Face Carnt Smile (White Out)*, which is a staggering 14 words long. Unbeatable – or so I thought! Discussing the article with a mate the following day, he was quick to mention an album (issued in 1981) by Bladder Flask entitled, *One Day I Was So Sad That The Corners Of My Mouth Met & Everybody Thought I Was Whistling* (an even more staggering 19 words long!) Another contender, my mate informed me, would be Nurse With Wound's debut LP (1979), the equally bizarrely-titled *Chance Meeting On A Dissecting Table Of A Sewing Machine And An Umbrella*. Convinced that he was just making these band names/album titles up, I did some research and, sure enough, they actually exist! I also discovered that, coincidentally, Bladder Flask and NWW are currently collaborating on an album – the title of which is yet to be confirmed.

Martin, email

PS: How about a feature on strange/silly/long band names? I'd nominate The 40 Bouncing Wah! Athletico Absolutely Hippopotamus Sweet Marie 81 Brothers SW9 Band. If you think I made that up, refer to a 1982 edition of *Flexipop* magazine, and its so-called Silly Chart, for evidence. The Bladder Flask just scrape into the chart at a disappointing 17th out of 20!

THIS MONTH'S CONTRIBUTORS

The first gig that *RC*'s Reviews Editor **Niall Doherty** went to, aged 14, was **R.E.M.** (p86) at Milton Keynes Bowl, which he was more than happy to relay to Michael Stipe during an interview for this month's cover feature. "Jesus Christ, that's auspicious…" came the response.

Notorious pop trash **Chris Roberts** spoke with remarkably durable big things **Duran Duran** (p68) about their future, past and careless memories. He also remembers the great **Richard H Kirk** of Cabaret Voltaire. His book on The Velvet Underground is published next Spring.

Wesley Doyle had tickets for **The The**'s (p62) 2018 London comeback shows, but missed them all when work took him abroad. So he was very happy when a live film/album was announced, and even happier to talk to Matt Johnson about that project and the rest of his career to date.

Jason Barnard is a lifelong fan of **Dean Friedman** (p80) and host of the *Strange Brew* podcast, which features major (and lesser/minor/underappreciated) rock and pop artists and figures from the rock and pop scene from the 60s to 2000s such as Dean. Jason has also written for *Ugly Things* and *Shindig!* More at thestrangebrew.co.uk

VINYL VS CD

I'm getting tired of record fairs and second-hand record shops still fighting the Vinyl vs CD Wars of 15 years ago, when they should actually be fighting the Physical Item vs Non-Existent Wars that are currently going on around them. This snobbish attitude to CDs, amplified by your own illustrious organ, makes no sense in a world of downloads and streaming. I've been collecting both vinyl and CD since the 80s, and have had no reason to choose one over the other – some music is better on vinyl, some on CD, and my purchase will be informed accordingly. It was the marketing managers at record companies who decided you can only have one or the other – they were to blame for telling people to get rid of their vinyl in the 90s and buy CDs, and now the same thing's happening again in reverse. I can offer plenty of anecdotal evidence to suggest that more and more young people are scouring record shops and charity shops for classic albums on CD. Why pay £25 in HMV for a vinyl re-press of *Automatic For The People*, or £10 for a stream, when you can buy a physical copy in the high street for £1? I haven't even mentioned the vibrant CD collectors' market for first/early pressings. So many dealers at fairs tell me they don't stock CDs because they don't sell, but when you look at the meagre selection on offer, it's all 90s boy bands and unheard-of's – the equivalent of filling your stall with scratched Val Doonican records and complaining that vinyl is dead because nobody bought anything. Maybe it's time we all faced the true enemy: streaming.

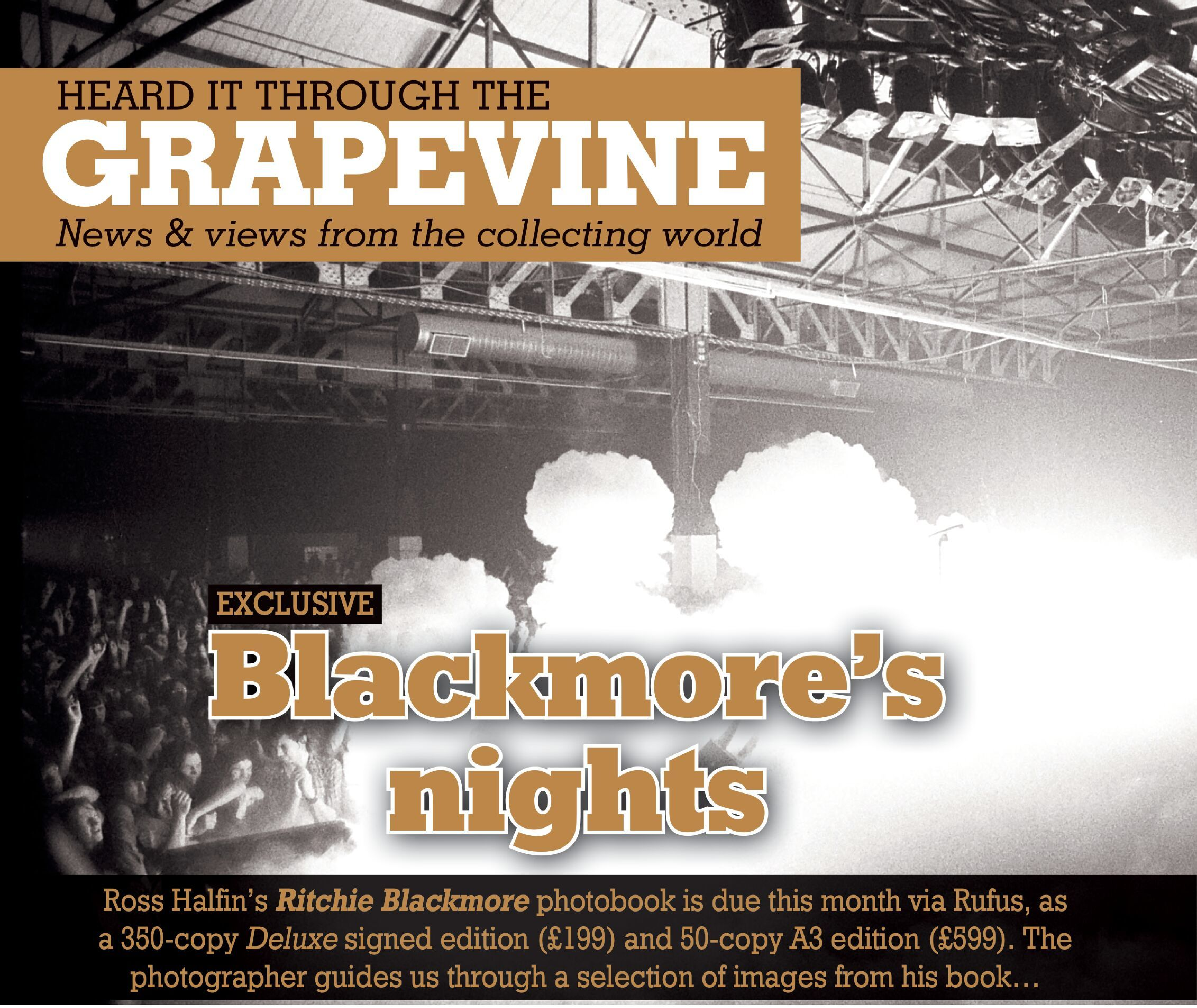
Mark Thompson, Suffolk

RC champions all physical formats. When a release is mentioned, as per News, it's assumed to be on CD unless otherwise stated (LP, BD etc). We love CDs! **PL**

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 2 DEC

QUEEN EDIT
RECORD COLLECTOR

PLUS BILLY BRAGG + KIM WILDE + GENE VINCENT + CARROLL THOMPSON + GOLDIE & THE GINGERBREADS + TRUNK RECORDS + MANCHESTER 1981



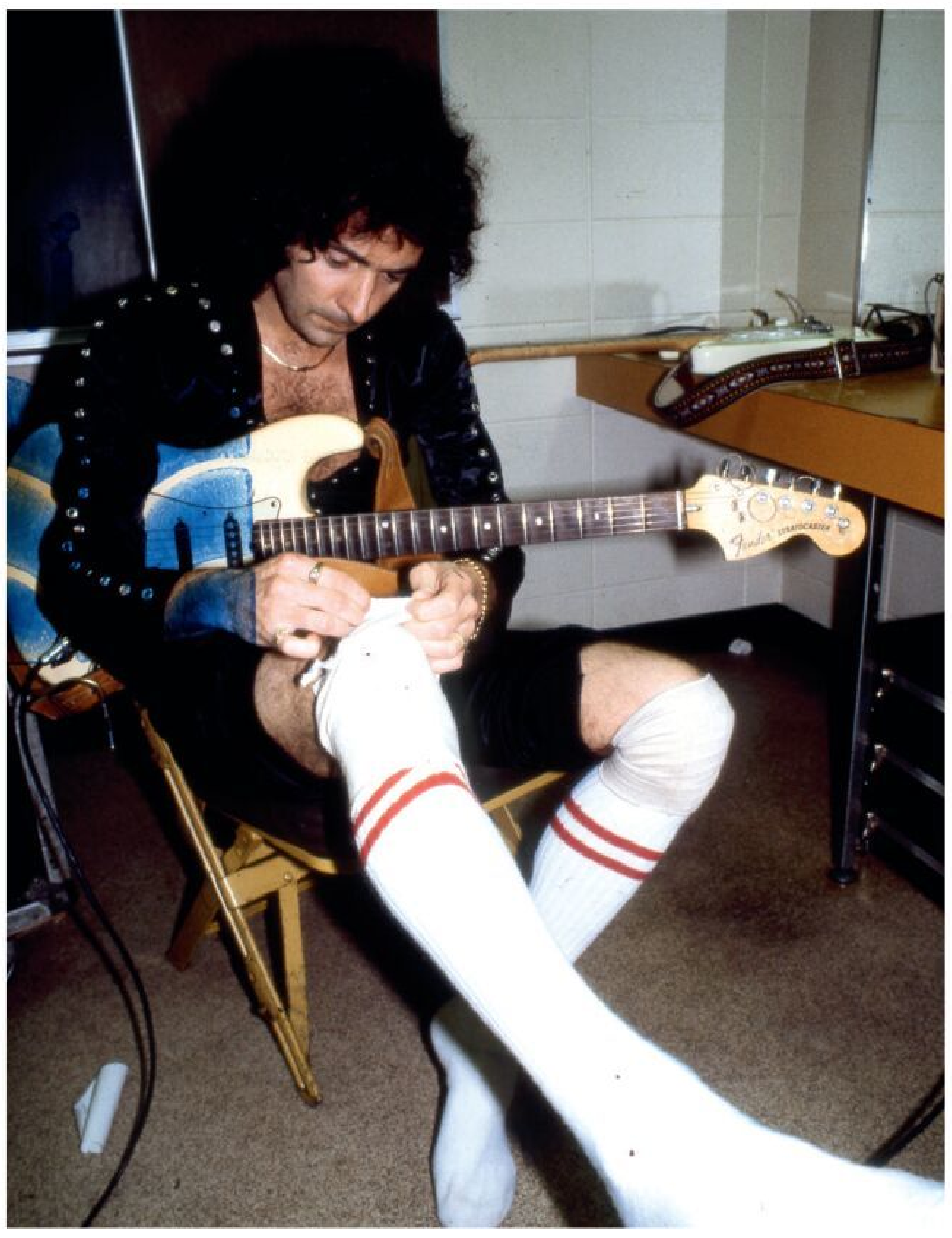
HEARD IT THROUGH THE GRAPEVINE

News & views from the collecting world

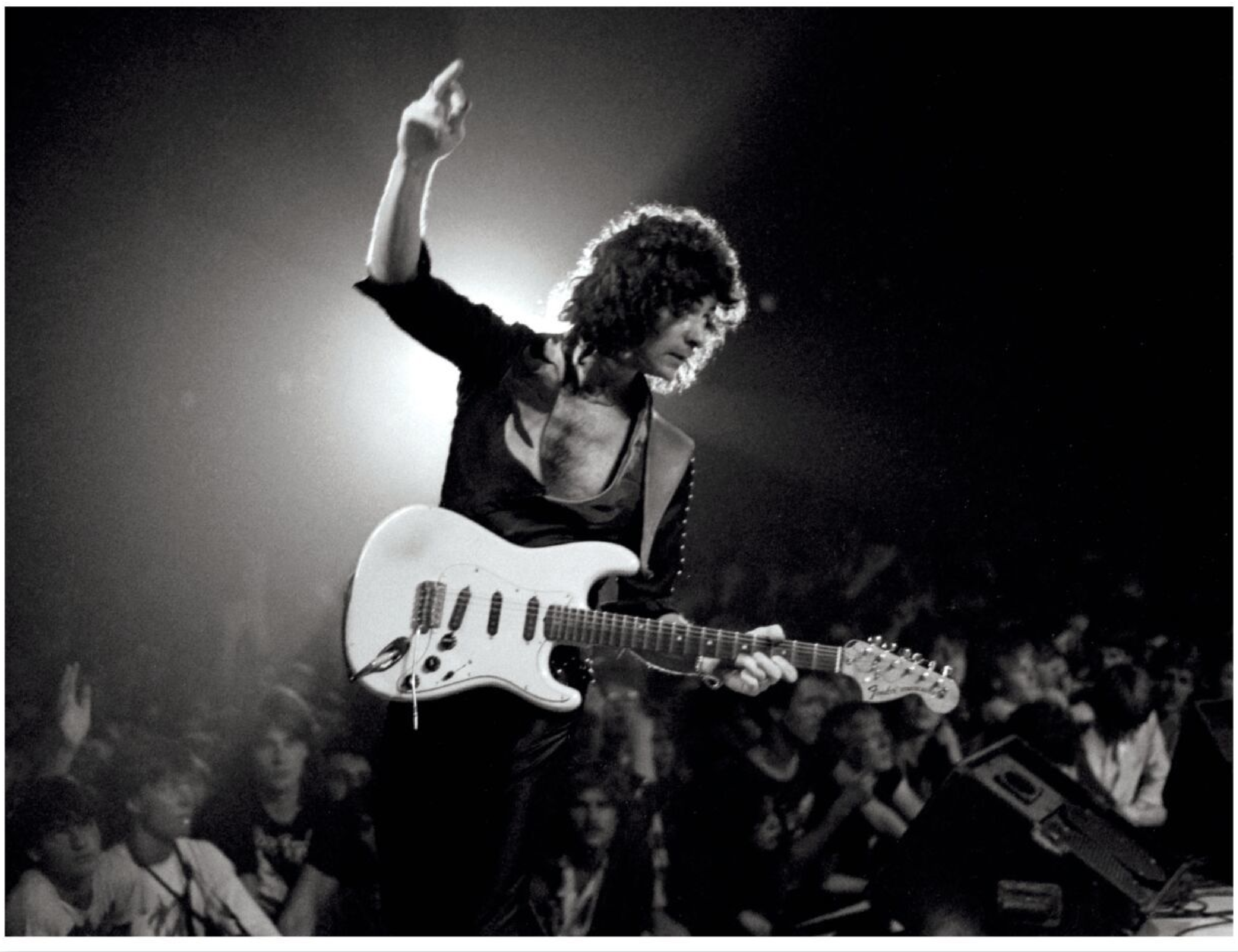
EXCLUSIVE

Blackmore's nights

Ross Halfin's ***Ritchie Blackmore*** photobook is due this month via Rufus, as a 350-copy *Deluxe* signed edition (£199) and 50-copy A3 edition (£599). The photographer guides us through a selection of images from his book…



"Ritchie loves football, and he always took it seriously on tour. He always wore those socks, too! Of course, in the US, most of the crew were American and were not only hopeless at the game, but also less than keen to turn up for matches on their days off. This was in Cleveland, Ohio."



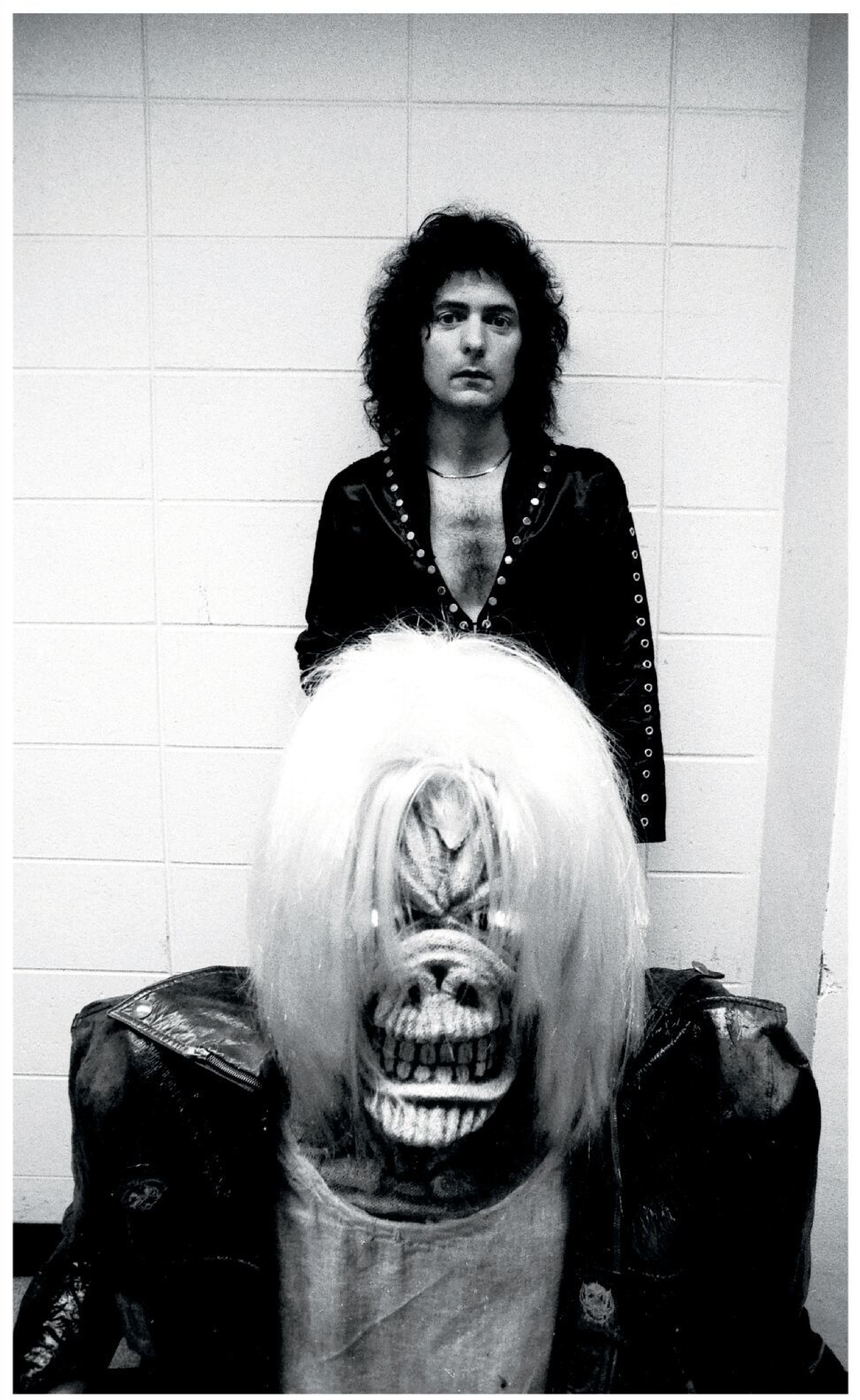
"I used to love shooting Ritchie onstage – he had such presence. In this shot, I think that he was trying to direct drummer Bobby Rondinelli, who was losing time, having taken a quaalude on what he thought was his day off! Allegedly."

"This shot was taken post-show in Berlin. Ritchie was soaking wet and had just come offstage."

"This shot was taken in Leeds. After Rainbow played out the Judy Garland song, Over The Rainbow, the show would always explode. Here, literally! I'd complained that the stage was too high to shoot, so the crew got me a crate to stand on. It turned out that they'd also put a smoke bomb inside it, which fired me into the air! I was known to take these sort of things in good spirit. It was another member of the press who got handcuffed to the hotel bar, and they had to call the Fire Brigade to get her removed!"

"This was Ritchie, laughing in Stockholm. People think that he's miserable, but, in fact, he's very funny. Because of his image, and often how he was photographed, you'd imagine him to be austere, but he's actually very easy to work with. I never fell out with him. We just lost touch. I'd love to see him again."

"When Deep Purple re-formed for the second time, I went to Brixton Academy in London to shoot them. I was backstage with Ritchie, when Colin Hart, the tour manager, asked to speak to me, alone. Ritchie replied that anything that needed to be said could be said in front of him. It turned out that the rest of the band had stated that if I photographed them, I'd be kicked out of the venue. Ritchie said simply that if that happened, he'd not finish the show or, indeed, the tour. I shot the show, but only Ritchie. So he deliberately dropped in Rainbow riffs or, on occasion, started the wrong Purple song to annoy the others!"



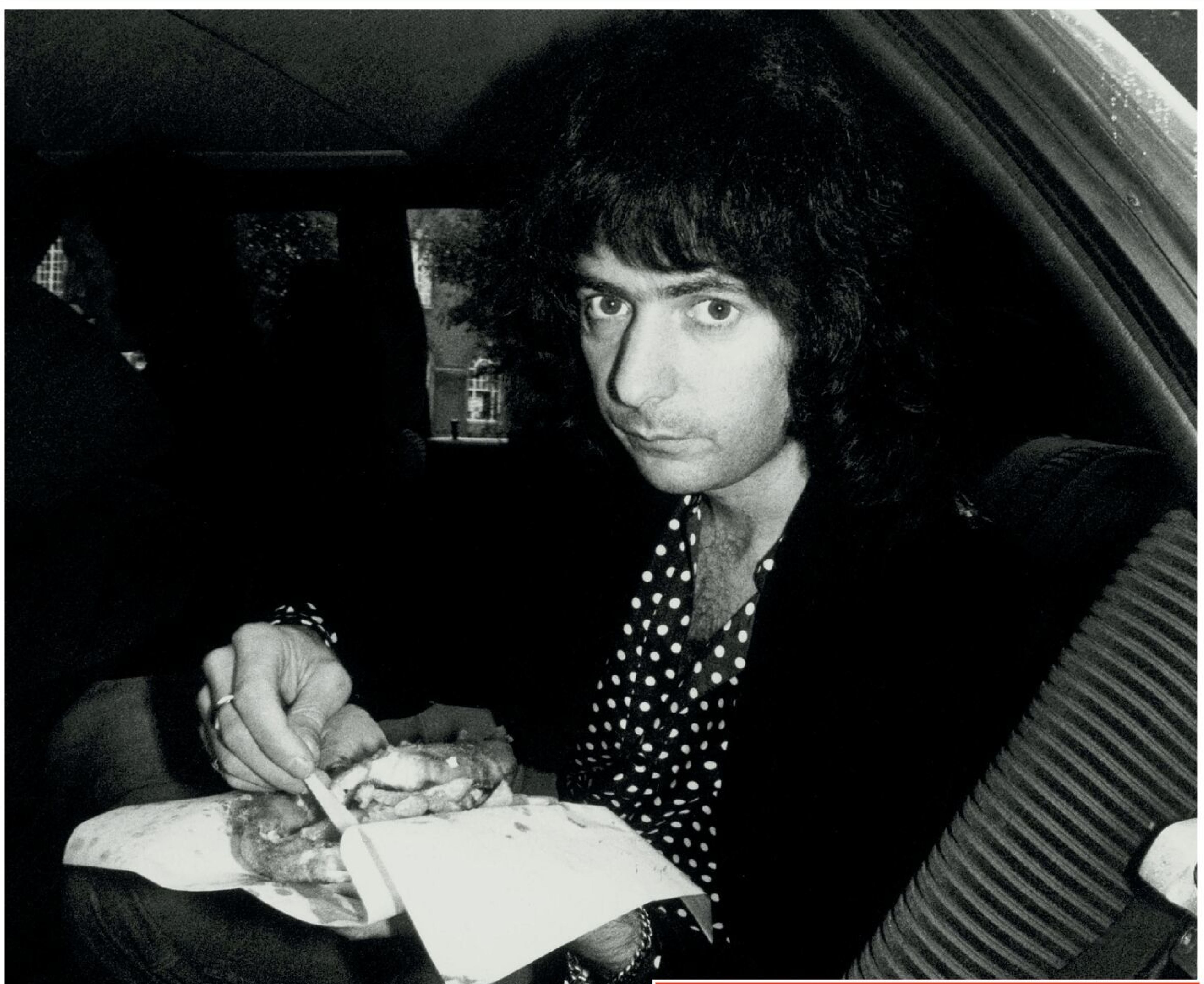
"Iron Maiden would never let anyone get a shot of them with their mascot, Eddie. But they were Rainbow's support and in such awe of Ritchie that nobody tried to stop us at the show in Cleveland." ➤

Photos: Ross Halfin

EXCLUSIVE

"Ritchie waited until the Berlin crowd had left, then made the crew leave the house lights up, so that we could do a photo-shoot. They weren't happy about it, but I love this shot of him up on the barricade, with all the rubbish strewn behind him."

"This is probably my favourite shot. I like it because it's very straightforward and normal. You can see the concentration on Ritchie's face as he tunes up for the show. He's got those football socks on again, too!"



"In Leeds, Ritchie wanted something to eat, so he went to the chippie round the corner from the venue. There were loads of fans waiting there, and he joined the queue. The funny thing was that nobody came up to him. They just couldn't believe that he was there. They were in awe."

Ritchie Blackmore
BY ROSS HALFIN

Ross Halfin's book Ritchie Blackmore is published by rufuspublications.com. Blackmore's Night Winter Carols Deluxe is available on Earmusic, 19 November.

Acoustic

Johnny Kidd *Please Don't Touch* 12-track 45rpm 10" LP, 33-track CD, Bear Family, 5 November. ■ **Rufus Wainwright** *And Amsterdam Sinfonietta Live* LP; CD, two bonuses, BMG, 26 November. ■ **Loney F Hutchins**' unissued *Buried Loot, Demos From The House Of Cash And Outlaw Era, '73-'78*, Appalachia, 10 December. Due: November (5) Matthews' Southern Comfort's **Eric Devries** *Song And Dance Man*, MiG, **Connie Smith** *Latest Shade Of Blue* 4CD, **Wanda Jackson** *Capitol Country Keepsakes*, Wrasse, **Bill Monroe** *Kentucky Waltz* 3CD, Dynamic, **Lorrie Morgan/Pam Tillis** *Come See Me And Come Lonely*, Cleopatra (12) **Doc Watson** *Life's Work* 4CD, Craft, **Ronan Keating** *Songs From The Home*, Decca, **Ronnie Milsap** *Christmas With*, Craft, **Tony Joe White** *Complete Warner Bros Recordings* 2CD, Real Gone, **Sally Oldfield** *Easy/Celebration*, Talking Elephant (14) **Melanie** *Candles In The Rain*, Possum (16) **Paul Simon** *Miracle And Wonder*, Pushkin (19) Maddy Prior's **Hannah James & Toby Kuhn** *Sleeping Spirals*, Jigdoll; **Willie Nelson** *The Willie Nelson Family*, Legacy, **Lera Lynn** *On My Own*, Icons Creating Evil (26) **Hank Williams** *I'm Gonna Sing* 2CD, BMG December (3) **Trini Lopez** *The Rare Reprise Singles*, Omnivore (10) **BJ Thomas** *In Remembrance*, Real Gone.

Blues

Lowell Fulson *Live* had a kickstarter.com campaign to 15 October, subscribers offered CD of 1983 show, flyer, photos, press release, launch gig. Due: November (5) **Jimmy Reed** Rocks, Bear Family, **Seasick Steve** *Blues In Mono*, There's A Dead Skunk (12) **Lightnin' Hopkins** *Mojo Hand*, Cleopatra (26) **Bernie Marsden** *Chess*, Conquest, **Robben Ford & The Blue Line** *Live At Yoshi's* 2CD, Repertoire.

Hip-Hop/Rap

Sophie Bramly *Yo! The Early Days Of Hip-Hop, 1982-84* photobook, Soul Jazz, 15 November. Due: November (12) **Snoop Dogg** *Algorithm*, Def Jam March 2022 (4) **Nas** *King's Disease II*, Mass Appeal.

Indie

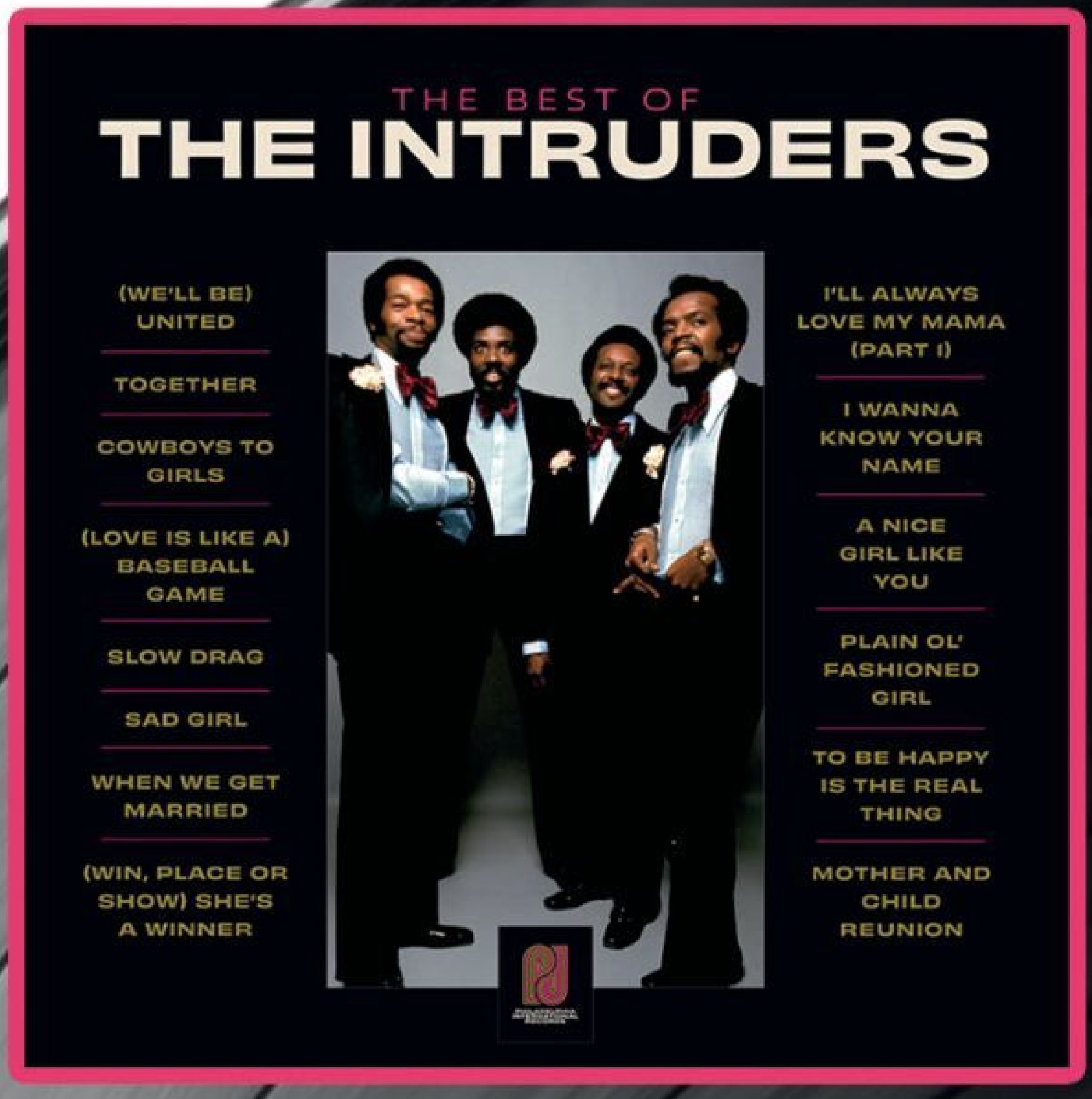
Springtime, with **Jim White** (PJ Harvey), Joyful Noise, 5 November. ■ Sean O'Hagan/**Nick Cave**'s *Faith, Hope And Carnage* book, Canongate, autumn 2022. ■ Suede's **Bernard Butler** *People Move On* 2LP, *Special Edition* 4CD, with *2021 Vocals* CD, *B-Sides/2021 Vocals* CD, 18-track CD of demos, rehearsals, live, sessions, Demon, 28 January 2022. ■ **Frightened Rabbit** *The Work* book, Faber, 17 November. ■ **Telefis** *A hAon*, with **Garrett Lee** (REM), **Cathal Coughlan** (Microdisney), Dimple Discs, January 2022. ■ **Travis** *The Invisible Band 20th Anniversary* 24-track 180g 2LP, clear 180g 2LP, green 2LP, including *B-Sides*, 30-track 2CD, with six unissued, Craft, 3 December. ■ **The White Stripes** *Live At The Detroit Institute Of Arts* red, white 2LP/DVD, from November 2001, is due via thirdmanrecords.com. ■ **Eels** *Extreme Witchcraft* CD, yellow LP, box with 45rpm pink 180g 2LP, print, stickers, ouija board, PIAS, 28 January 2022. ■ **Shed Seven** *A Maximum High 25th Anniversary*

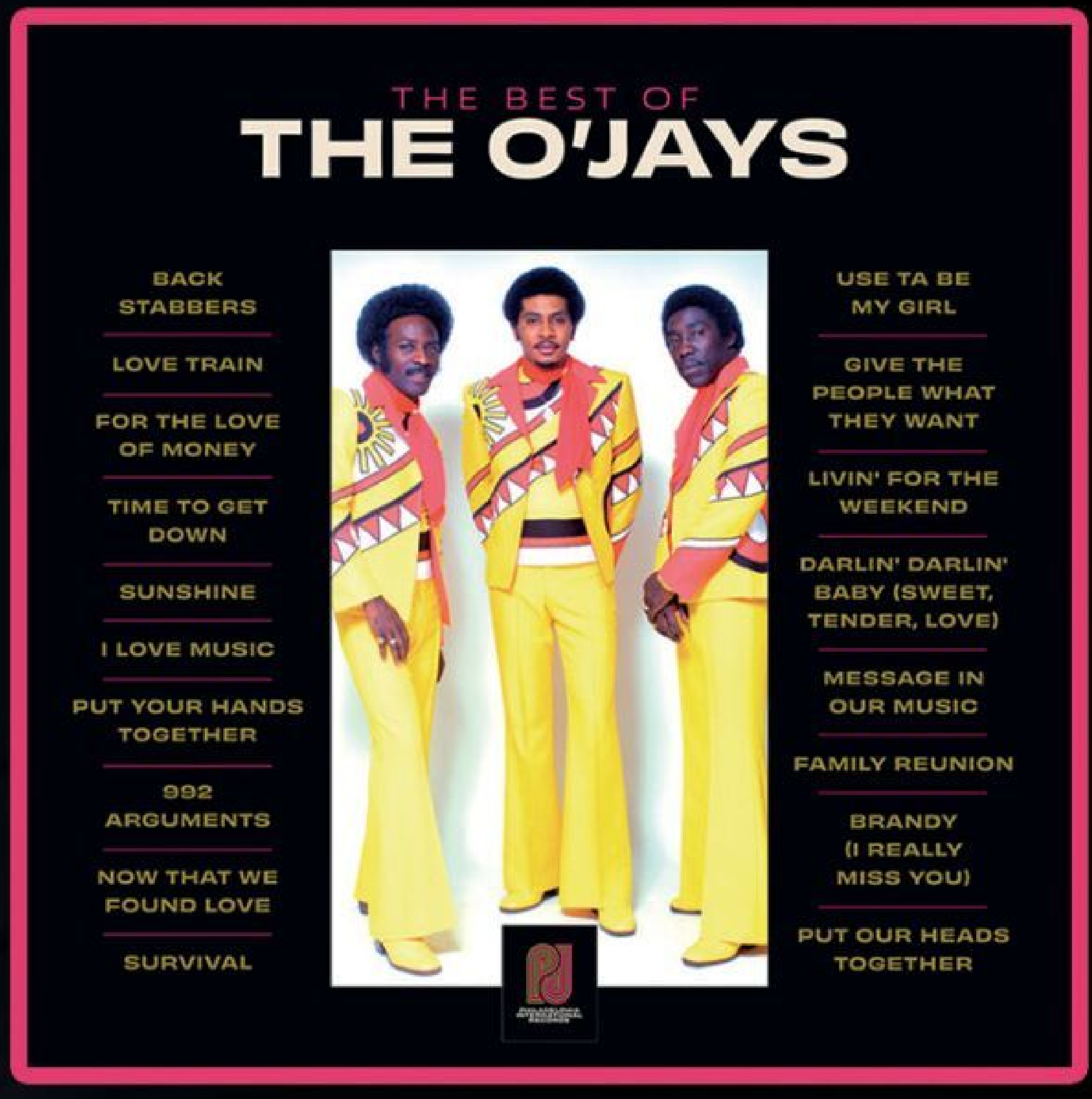
➤

Photos: Ross Halfin

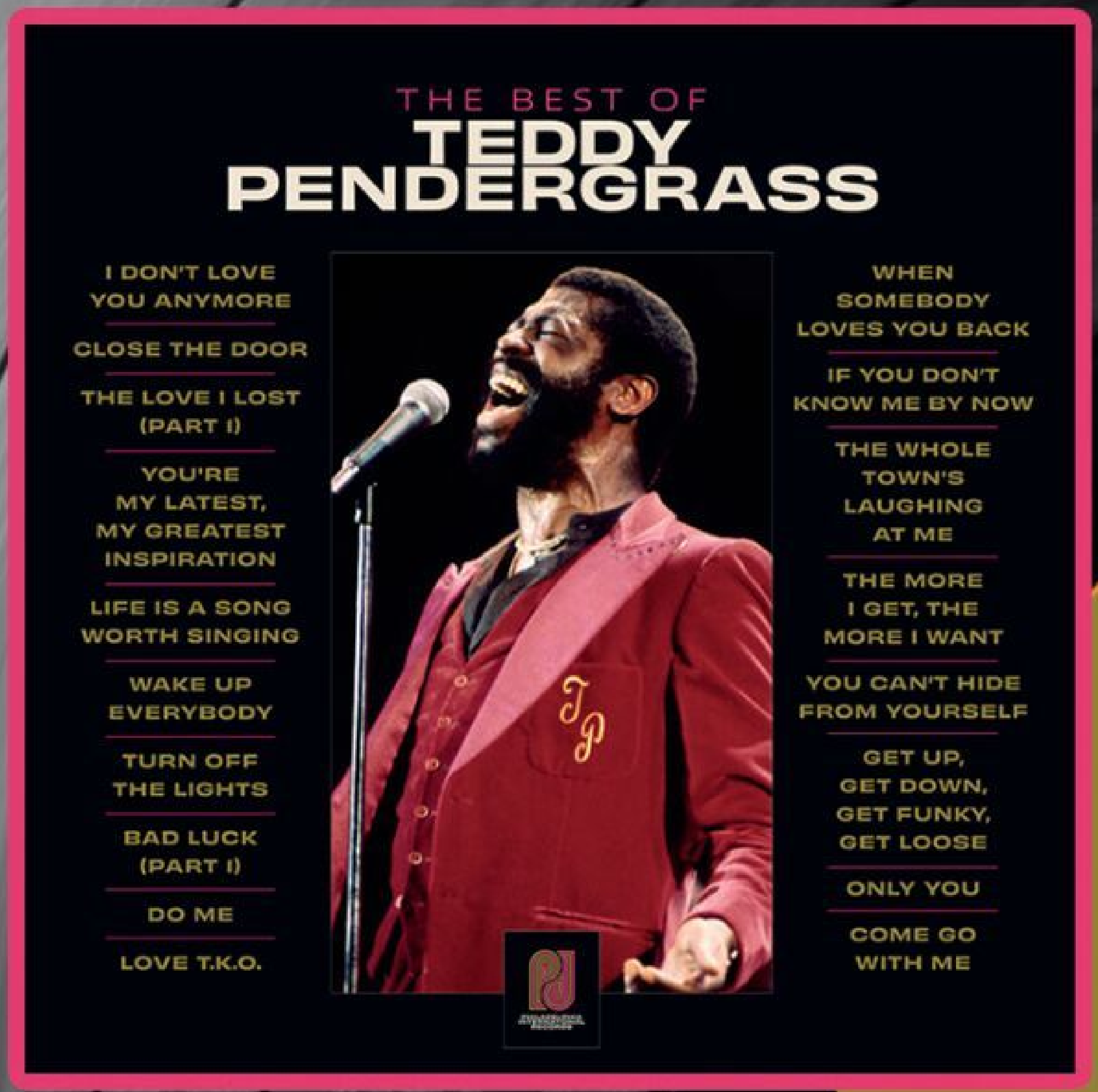
CELEBRATING
50th anniversary
PHILADELPHIA INTERNATIONAL RECORDS

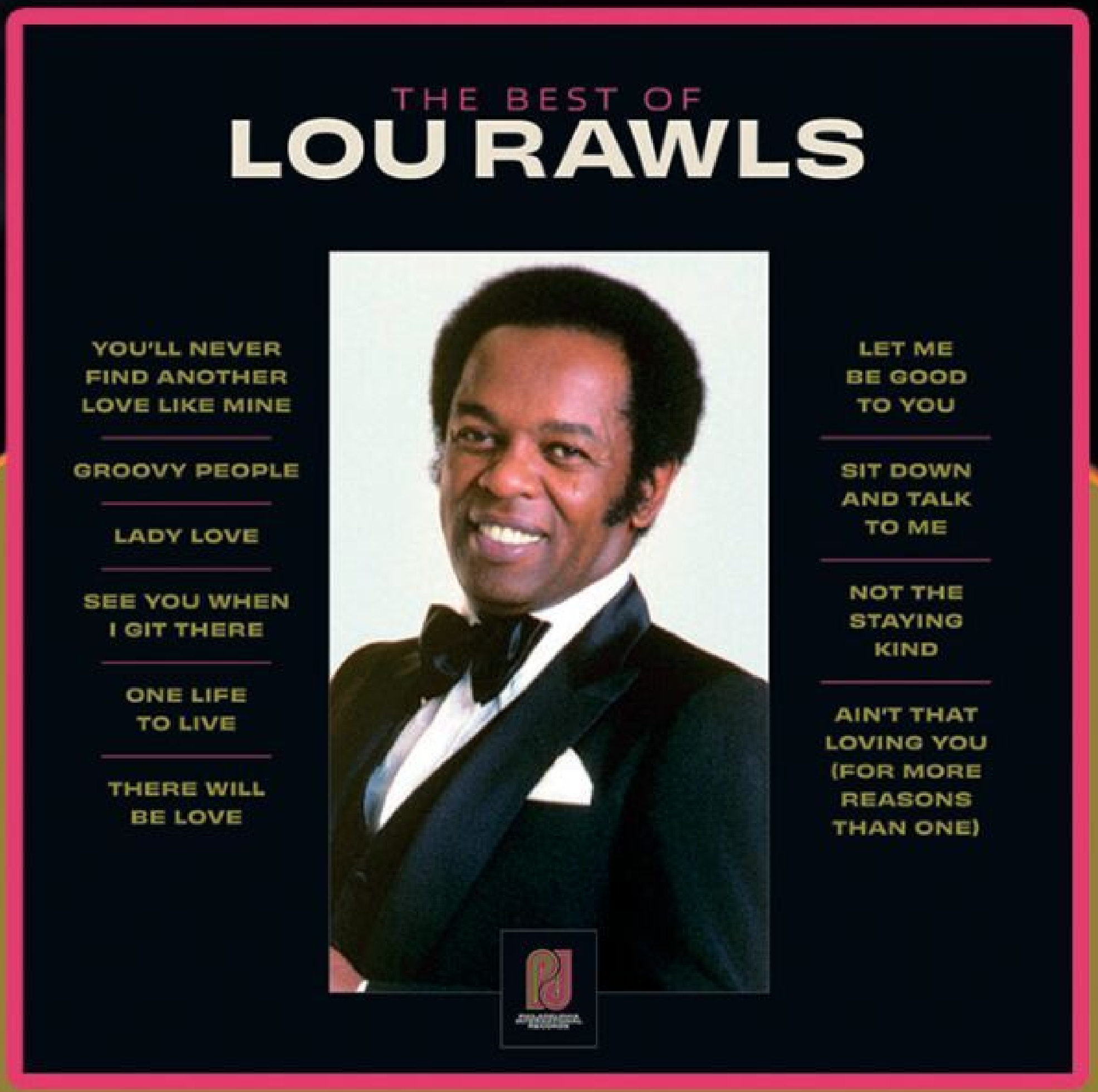
SIX BRAND NEW ARTIST COLLECTIONS

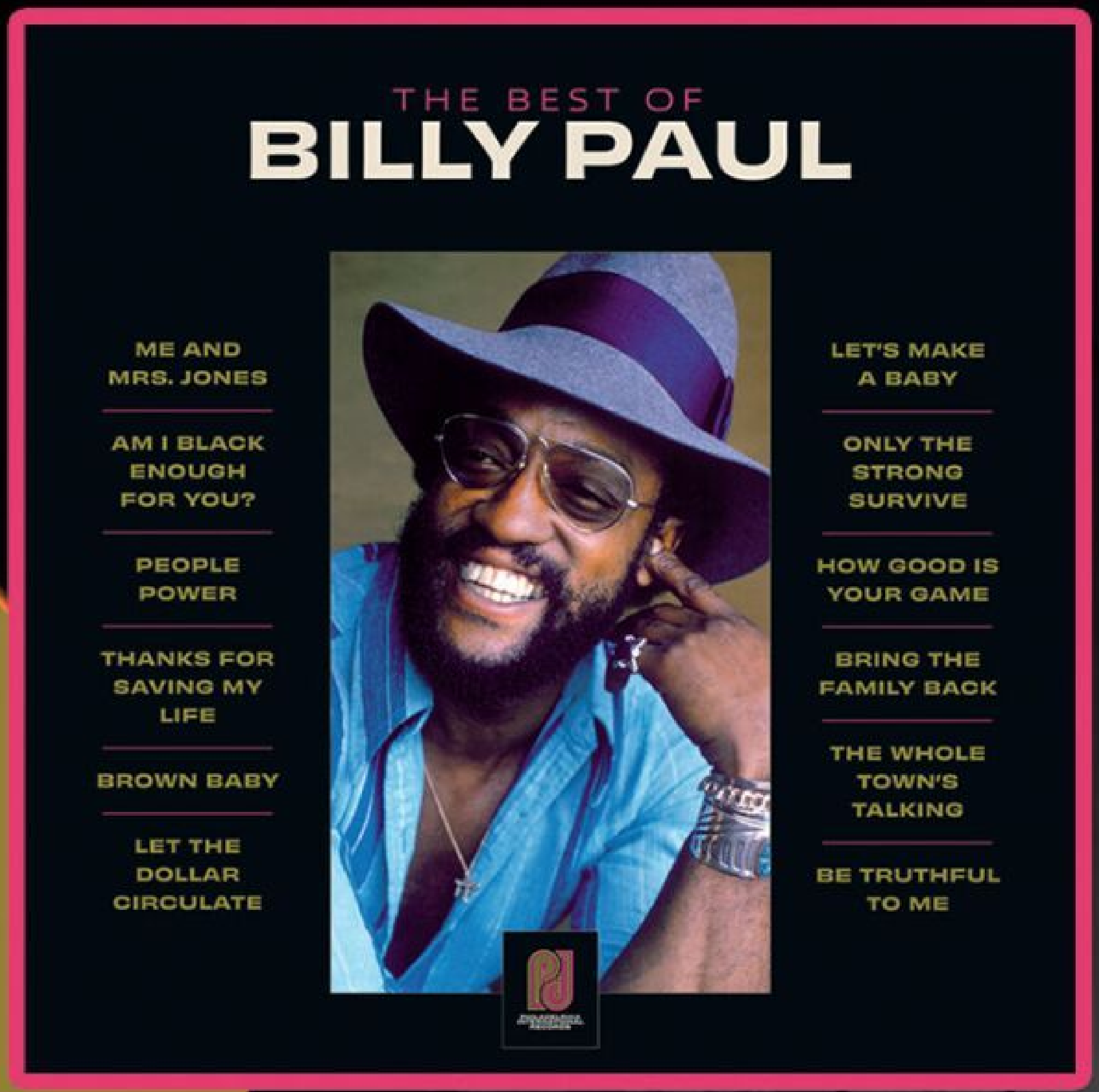

THE BEST OF
THE INTRUDERS
(WE'LL BE) UNITED
TOGETHER
COWBOYS TO GIRLS
(LOVE IS LIKE A) BASEBALL GAME
SLOW DRAG
SAD GIRL
WHEN WE GET MARRIED
(WIN, PLACE OR SHOW) SHE'S A WINNER
I'LL ALWAYS LOVE MY MAMA (PART I)
I WANNA KNOW YOUR NAME
A NICE GIRL LIKE YOU
PLAIN OL' FASHIONED GIRL
TO BE HAPPY IS THE REAL THING
MOTHER AND CHILD REUNION


THE BEST OF
THE O'JAYS
BACK STABBERS
LOVE TRAIN
FOR THE LOVE OF MONEY
TIME TO GET DOWN
SUNSHINE
I LOVE MUSIC
PUT YOUR HANDS TOGETHER
992 ARGUMENTS
NOW THAT WE FOUND LOVE
SURVIVAL
USE TA BE MY GIRL
GIVE THE PEOPLE WHAT THEY WANT
LIVIN' FOR THE WEEKEND
DARLIN' DARLIN' BABY (SWEET, TENDER, LOVE)
MESSAGE IN OUR MUSIC
FAMILY REUNION
BRANDY (I REALLY MISS YOU)
PUT OUR HEADS TOGETHER

THE BEST OF
HAROLD MELVIN & THE BLUE NOTES
THE LOVE I LOST (PART I)
WAKE UP EVERYBODY (PART I)
BAD LUCK (PART I)
IF YOU DON'T KNOW ME BY NOW
WHERE ARE ALL MY FRIENDS
BE FOR REAL
SATISFACTION GUARANTEED (OR TAKE YOUR LOVE BACK)
YOU KNOW HOW TO MAKE ME FEEL SO GOOD
DON'T LEAVE ME THIS WAY
HOPE THAT WE CAN BE TOGETHER SOON
I MISS YOU


THE BEST OF
TEDDY PENDERGRASS
I DON'T LOVE YOU ANYMORE
CLOSE THE DOOR
THE LOVE I LOST (PART I)
YOU'RE MY LATEST, MY GREATEST INSPIRATION
LIFE IS A SONG WORTH SINGING
WAKE UP EVERYBODY
TURN OFF THE LIGHTS
BAD LUCK (PART I)
DO ME
LOVE T.K.O.
WHEN SOMEBODY LOVES YOU BACK
IF YOU DON'T KNOW ME BY NOW
THE WHOLE TOWN'S LAUGHING AT ME
THE MORE I GET, THE MORE I WANT
YOU CAN'T HIDE FROM YOURSELF
GET UP, GET DOWN, GET FUNKY, GET LOOSE
ONLY YOU
COME GO WITH ME


THE BEST OF
LOU RAWLS
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE
GROOVY PEOPLE
LADY LOVE
SEE YOU WHEN I GIT THERE
ONE LIFE TO LIVE
THERE WILL BE LOVE
LET ME BE GOOD TO YOU
SIT DOWN AND TALK TO ME
NOT THE STAYING KIND
AIN'T THAT LOVING YOU (FOR MORE REASONS THAN ONE)


THE BEST OF
BILLY PAUL
ME AND MRS. JONES
AM I BLACK ENOUGH FOR YOU?
PEOPLE POWER
THANKS FOR SAVING MY LIFE
BROWN BABY
LET THE DOLLAR CIRCULATE
LET'S MAKE A BABY
ONLY THE STRONG SURVIVE
HOW GOOD IS YOUR GAME
BRING THE FAMILY BACK
THE WHOLE TOWN'S TALKING
BE TRUTHFUL TO ME

THE BEST OF
PHILADELPHIA INTERNATIONAL RECORDS
THE O'JAYS
BILLY PAUL
THE THREE DEGREES
TEDDY PENDERGRASS
McFADDEN & WHITEHEAD
HAROLD MELVIN & THE BLUE NOTES
THE INTRUDERS
PATTI LABELLE
LOU RAWLS
MFSB

THE BEST OF PHILADELPHIA INTERNATIONAL RECORDS

A 12-TRACK COMPILATION FEATURING CLASSIC HITS FROM ICONIC LABEL

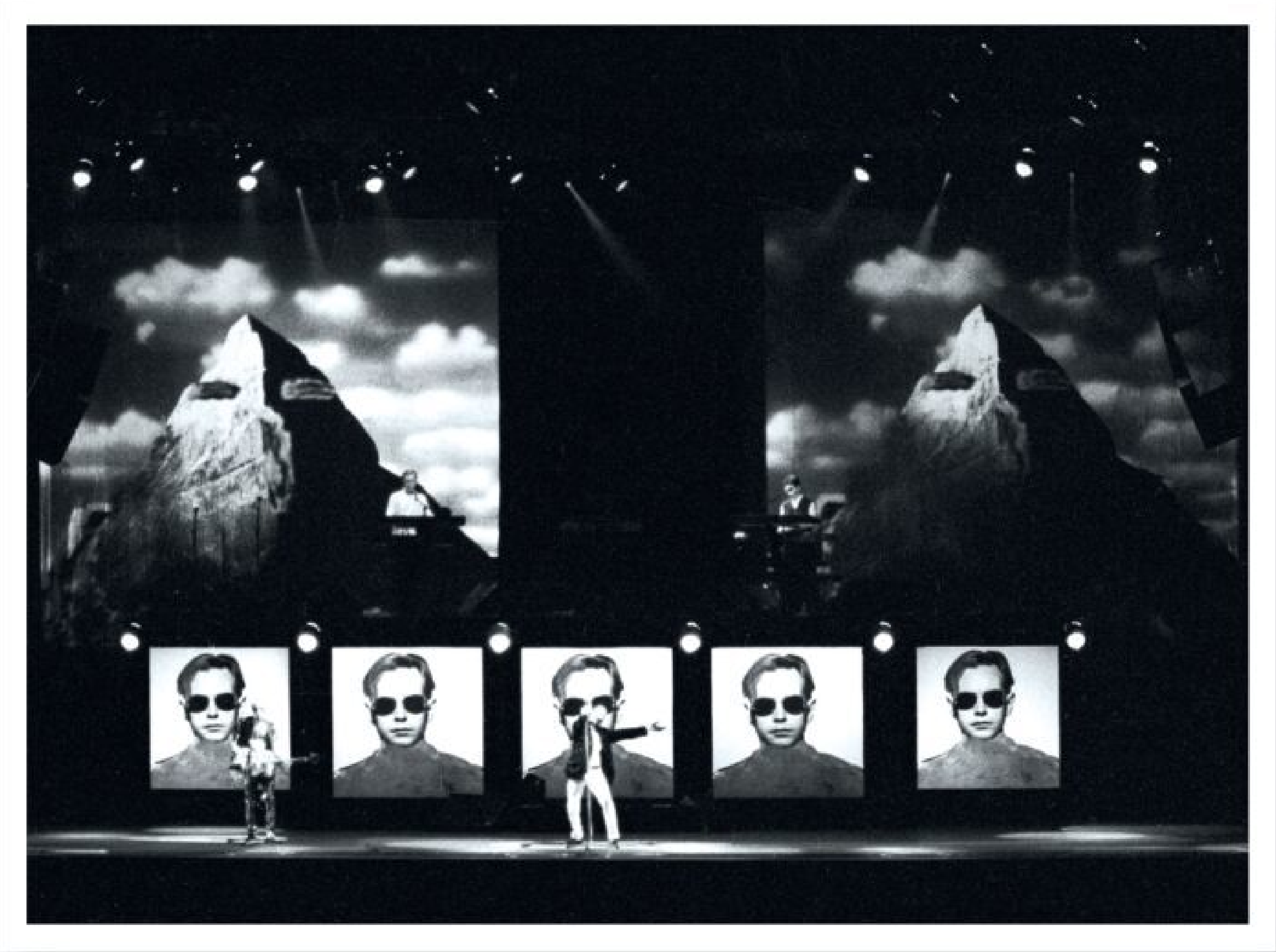
LP STREAM DOWNLOAD

EXCLUSIVE

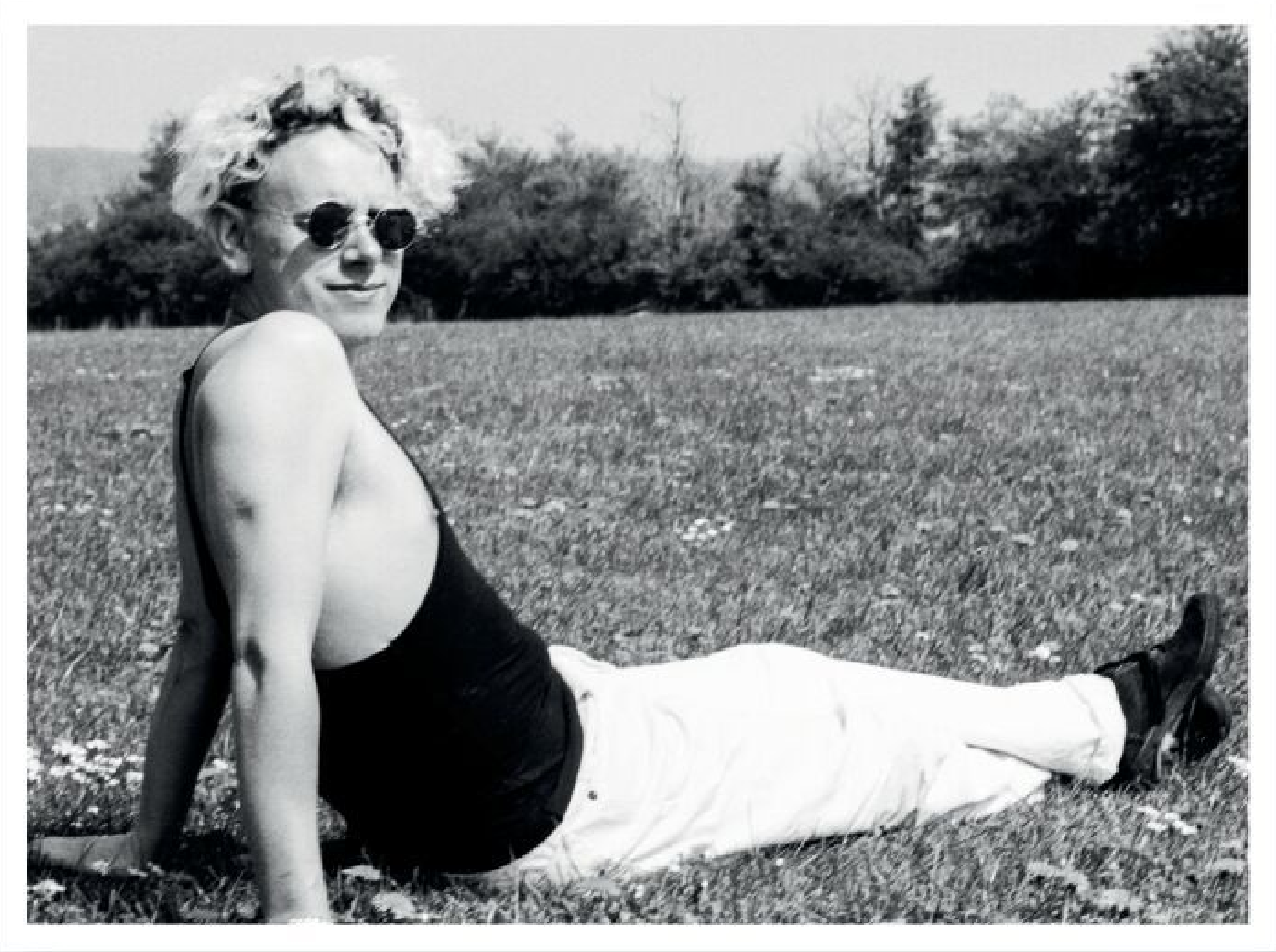
Dream Mode

Unpublished **Depeche Mode** shots out in deluxe photobook

Czech-born UK photographer **Michaela Olexova** has an A4 black-cover **Depeche Mode** photobook, and 1,000-copy white-cover book with exclusive print, due. She gave *RC* the story behind some of her unpublished photos…



Devotional Tour, June 1993
This takes me right back to the first time that I met Depeche Mode, so, a proper pinch-me moment. I flew from London to Prague to see their show during the European leg of the *Devotional Tour*. At that time, I was still co-managing their Czech fan club, and I got introduced to all the band members. A few months later, I was asked to help with their official fan club magazine, *BONG*.



Martin Gore, May 1995
One thing that I always say when I get asked what it was like working with Depeche Mode is that they were all extremely supportive of my work and creative ideas, for which I'll be forever grateful. So, when I was preparing my photo exhibition of portraits in Prague, Martin kindly agreed to do a quick photo session with me at his country house. I remember it was a really hot, sunny day, and he had to borrow my sunglasses to stop squinting.

Dave Gahan, October 1996
This was taken during a couple of days that I spent with Depeche Mode at RAK Studios, St John's Wood, London, while they were recording *Ultra*. It was part of an interview that I suggested for *BONG*, the highlight being me taking photos in the studio while Dave Gahan was rehearsing The Love Thieves. Mute later asked to use my photos for a documentary DVD, as part of *Ultra Collector's Edition*, in 2007.

The Singles Tour, October 1998
If you've ever been to a Depeche Mode show, you know what an amazing connection there is between the band and their fans. The energy during some of their hits, like Personal Jesus or Everything Counts, when the crowd starts waving their hands in unison, still gives me goosebumps. Watching the crowd from the side of the stage and seeing the response from the band's perspective takes it to another level.

Michaela Olexova* Dream – Depeche Mode Photographs 1994-2002 *photobook is on Baoli Ltd, 4 November. See michaelaolexova.com. Depeche Mode's Dave Gahan & Soul Savers* Imposter *is on Columbia, 12 November. Depeche Mode* 101 *BD with three bonuses, promo clip; 2CD/2DVD/BD, with poster, book, are on Sony, 3 December.

Indie

orange, yellow, blue 3LP, test-pressing 3LP; box with orange, yellow, blue 3LP, *In Colour* white LP, 15-track *Max-HiRange Demo Tape* CD, signed print, lanyard/tour laminate, store.shedseven.com, 26 November. ■ **Death Cab For Cutie** *The Photo Album* LP/12" with three bonuses is due via Barsuk, spring 2022, while a *Deluxe* DL is out and adds 10-track *Rarities & Unreleased Recordings* and 12-track *Band Demos*. Due: November (12) **The Jazz Butcher** *Dr Cholmondley Repents* 4CD, Fire January 2022 (14) The Maccabees' **Orlando Weeks** *Hop Up*, musicglue.com (21) **Miles Kane** *Change The Show*, BMG.

Jazz

Due: November (5) **Clifford Brown/Max Roach** *At Basin Street*, 20th Century Masterworks (11) **The Tommy Dorsey Orchestra** *The Hits Collection 1935-58* 6CD, Acrobat (12) **Maynard Ferguson** *The Lost Tapes Bonus*, Sleepy Night, **John Coltrane** *My Favorite Things*, 20th Century Masterworks, **Ella Fitzgerald** *Sings The George & Ira Gershwin Songbook* 3CD (19) **Louis Armstrong** *At The Crescendo 1955* 3CD, AJC, **Wadada Leo Smith/Jack Dejohnette/Vijay Iyer** *A Love Sonnet To Billie Holiday*, Tum, **Roland Kirk** *Serenade To A Cuckoo*, **Eric Dolphy** *Last Date*, Jazz Up!.

Metal

Sodom *M-16 20th Anniversary* CD/book, orange 2LP, each with two unissued; *Deluxe* 4LP box, adding *Bootleg* 2LP, including unissued *Live Waken 2001*/*Live Toyko 2002*, unissued *Live Bang Your Head 2003*, plus *Live Bangkok 2002*, USB stick, dog-tag, poster, BMG, 10 December. ■ ***Borknagar*** *25th Anniversary* 18-track 2LP, 22-track 2CD, Century Media, 12 November. ■ **Volbeat** *Servant Of The Mind* CD, *Deluxe* CD, 180g 2LP, clear, fluorescent, rust, yellow, coloured 2LPs, orange, blue 2LP, red, white 2LP, each with four bonuses, box with 2CD, bandana, flask, EMI, 3 December. ■ Matt Karpe ***Korn*** *Every Album Every Song* book, SonicBond, 25 November. ■ **Philosophobia**'s debut, with **Alex Landeburg** (Kamelot), **Kristoffer Gildenlöw** (Kayak), is on Sensory in 2022. Due: November (5) **Nashville Pussy** *Eaten Alive*, Slinging Pig, **Ministry** *Every Day Is Halloween*, Cleopatra (26) **Megadeth** *One Night In Buenos Aires* 2CD, DVD, BD, Cleopatra December (3) **Ministry** *Bad Blood* 4CD, HNE, **Exodus** *Impact Is Imminent*, Music On CD (10) **The Murder Of My Sweet** *Gentleman's Legacy*, Frontiers (12) **The Night Flight Orchestra** *Aeromantic II* (31) **In Flames** *Come Clarity*, Nuclear Blast 2022 Circle Jerks' **Zander Schloss** *Song About Songs*, Blind Owl January (21) **Battle Beast** *Circus Of Doom*, Nuclear Blast February (11) **Scorpions** *Rock Believer*, [TBC] March **Hardcore Superstar** *Abracadabra*, [TBC].

Prog/Avant

Air *10,000 Hz Legend 20th Anniversary Deluxe* 2CD/BD, nine bonuses (four unissued), 5.1/Dolby Atmos mixes, Warners, 5 November. ■ **Hawkwind** *Dust Of Time* 26-track 2CD, 81-track 6CD/poster, Atomhenge, 10 December. ■ ➤

Photos: Michaela Olexova

Teaser and the Firecat

CAT STEVENS

CAT STEVENS

50TH ANNIVERSARY EDITIONS

CAT STEVENS
Teaser and the Firecat
CAT STEVENS
If I make a mark in time
Teaser and the Firecat
Cat Stevens

Cat Stevens
Teaser and the Firecat
50th Anniversary Super Deluxe Box Set

Celebrating the legendary 1971 album with this comprehensive 4CD, Blu-Ray, 2LP and 7" single set. Features include: new 50th Anniversary Remaster by Paul Samwell-Smith on CD and HD audio; 41 unreleased demos, sessions and live tracks; 21 TV performances; 7" single of 'Moonshadow' with Spike Milligan narration; 44-page replica of the 'Teaser and the Firecat' book, written and illustrated by Yusuf / Cat Stevens; extensive 108-page hard-cover essay book. Also available: 4CD, Blu-Ray Deluxe; 2CD; CD: 180G LP

www.catstevens.com

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What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we learn of new music bubbling under from **Red Hot Chili Peppers**, **Metallica**, **Peter Gabriel**, **John Legend**, **Machine Gun Kelly**, **Ashanti**, **Ten** (two studio albums, 2022), **Ariana Grande**, **Kreator**, **Rihanna**, Quiet Riot's **Chuck Wright**, **Halsey**, **Gary Barlow**, **Navarro/Hawkins/Chaney**, **Charlie XCX**, **Royal Hunt**, **Tove Lo**, Judas Priest's **Rob Halford**, **KK's Priest**, **David Holmes** (on Heavenly), **Black Star Riders** (on Earache), ex-Spacehog's **Royston Langdon** (on BFD), **Robert Glasper** (on Loma Vista), **Pulled Apart By Horses** (on Alcopop!), **Interpol** (on Matador), **Lybica** (featuring Killswitch Engage's **Justin Foley**, on Metal Blade), **5 Seconds Of Summer** (on BMG), **Marina**, **Repentance**, **Ane Brun**, **Steven Wilson**, **Mary J Blige**, **Alter Bridge**, **The Zutons**, **The Winery Dogs**, **Rina Sawayama**, Kamelot's **Oliver Palotai**/**Elize Ryd** (Amaranthe), **Kelis**, **Impelliteri**, **Diana Ross**, **King's X**; Rush's **Geddy Lee** has an autobiography due autumn 2022; and **Altered Images** are set to issue their first studio set since 1983 (on Cooking Vinyl).

CELLULOID HEROES
Visuals due: Jeff Finn's *Before The End – Searching For **Jim Morrison*** documentary film; Irene Taylor's documentary film on **Celine Dion**, via Sony; a biopic on **Johnny Bragg**, from Shout! Studios; Björn Tjärnberg's documentary film on **Avicii**, via Candamo Film, in 2023; Stephen David Brooks' upcoming *Meet The Pumps* punk film has a soundtrack by **Linda Perry**; Paul Thomas Anderson's upcoming Sean Penn film, *Licorice Pizza*, features **Tom Waits** and HAIM's **Alana Haim**; a documentary TV series/ catalogue revamp of **Bing Crosby**, via Primary Wave; a **Kesha** *Conjuring* TV series, via Discovery+, in 2022; and an official documentary on **Stryper**.

KIT & CABOODLE
Joe Bonamassa has a Lazarus 1959 Les Paul Standard guitar out via Epiphone; the **Bob Marley** A-20 Marley guitar is out via Guild.

ACOUSTIC
4 February 2022 **Bitch** *Bitchcraft*, co-producers Anne Preven (Madonna), Roma Baren (Laurie Anderson), Kill Rock Stars TBC **Lucas Hoge** *12.25*, producer Kent Wells (Dolly Parton), has pre-orders via cmdshft.ffm.to.

INDIE
November (19) **Brion Starr** *A Night To Remember*, producer Tony Visconti, Taxi Gauche.

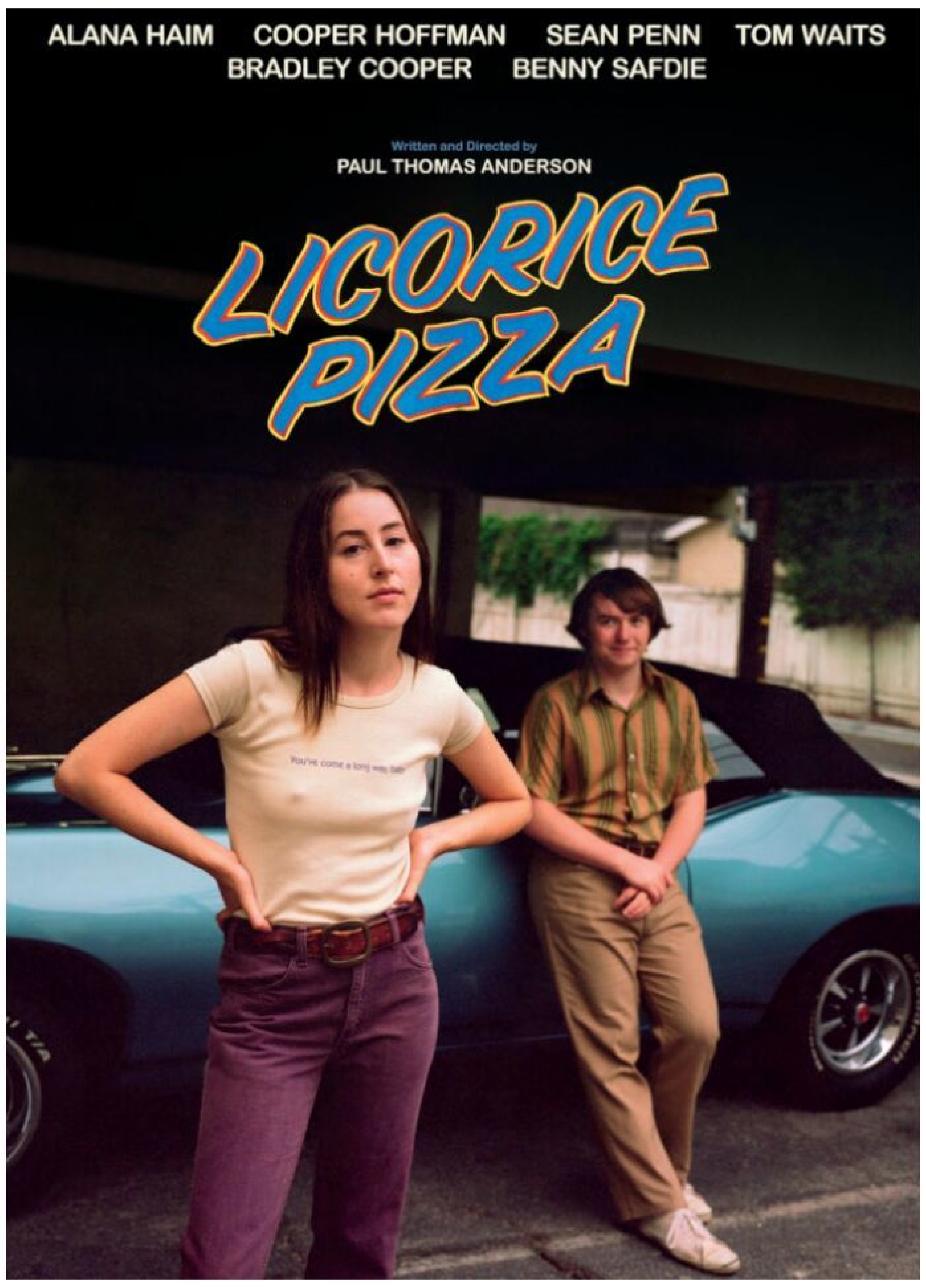
METAL
November (5) **Mother Iron Horse** *Under The Blood Moon*, producer **Blasko** (Ozzy Osbourne), Ripple December (12) **Agarthic** *The Inner Side*, producer Aldo Lonobile (Secret Sphere), Frontiers February 2022 (25) **Schemata Theory** *Unity In Me*, producer Justin Hills (Sikth), schematatheory.com.

POP
2022 **Max Pope**'s latest, producer JD Reid (Mabel), Virgin.

POST/PUNK
December (2) **Wild Daughter** *Internal Litter*, co-producers John Gosling (Psychic TV), Jim Whelan (23 Skidoo), [TBC].

ROCK
January 2022 (28) **Bad Suns** *Apocalypse Whenever*, producer Eric Palmquist (Thrice), Epitaph February (4) **Los Bitchos** *Let The Festivities Begin!*, producer **Alex Kapranos** (Franz Ferdinand), City Slang.

SOUL
November (12) **Allen Stone** *Apart*, producer Ryan Hadlock (Brandi Carlile), ATO.

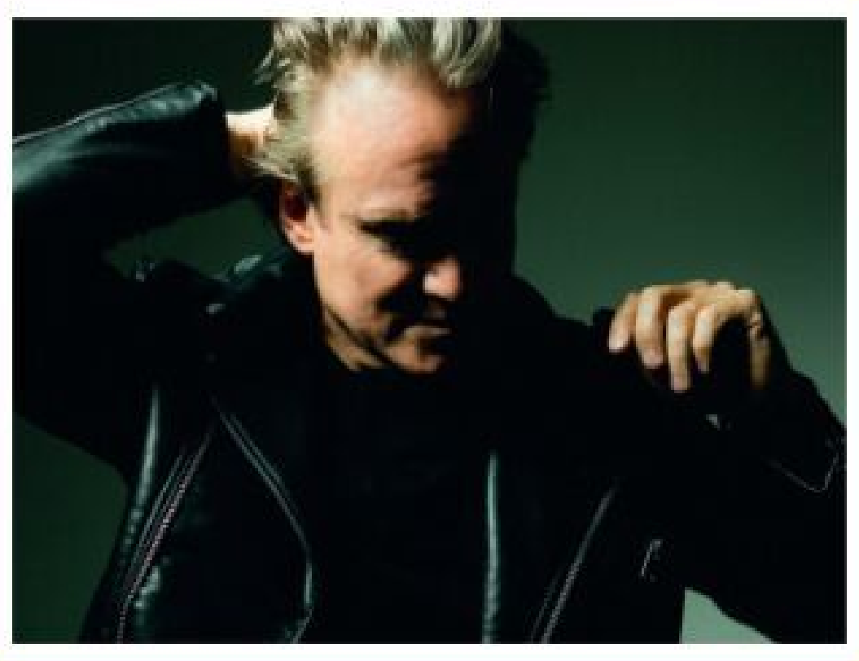

ALANA HAIM COOPER HOFFMAN SEAN PENN TOM WAITS
BRADLEY COOPER BENNY SAFDIE
Written and Directed by
PAUL THOMAS ANDERSON
LICORICE PIZZA

HAIM's Alana Haim (left) stars with Sean Penn

HELLO IT'S ME

Aeon Station

Ex-The Wrens' Kevin Whelan on his first set in 18 years



How come you're back now?
After waiting 20 years, I couldn't wait any longer. I wanted to enjoy music again, and stop thinking that time is an endless commodity. Aeon Station is special, unlike anything I've been involved with before. I started demos in 2007, finished five in 2013 and, from September to December 2020, I wrote six songs, for a cohesive album. I recorded them across two days, the first in a snowstorm, the second the day after my second Covid shot.

What else have you been up to since the millennium?
I got married, had two boys, changed jobs, lived in Asia for two years. And I've played from two to 20,000 people along the way – including squatter shows in Germany, and The Viper Room, Los Angeles. We were soundchecking there and this dude walked in, completely wasted, screaming for Johnny Depp. It was Tom Petty! We asked if he wanted to come to the show and he said, "Hell, no!"

Who's been the biggest inspiration along the way?
The band members. For years, no one believed in anything we did. An A&R guy was always on the edge of signing us, and he wanted to hear demos for years. Then, one day, he said, "I'm not interested in you any more. I want to sign The Strokes." As for Aeon Station, it's been my wife, Mary Ann, and my little boy, Ryder. If you love what you do and you're doing it for love, don't stop. Music enables escape from the pressures of life. I still enjoy that rush of excitement from writing new songs, and I don't see any reason to stop.

Aeon Station Observatory CD, blue LP are on Sub Pop, 10 December.

Photo (Aeon Station): Ebru Yildiz

Prog/Avant

Marillion's **Steve Rothery Band** *Live In London* 2CD/BD, Shepherd's Bush Bush Hall/November 2014, Islington Assembly Hall, January 2017, Racket, 5 November. ■ **Ian Carr's Nucleus**' 120-track *Live At The BBC* 12CD, 1970-91, Repertoire, 22 November. ■ **Ozric Tentacles** *Travelling The Great Circle* 7CD/book box, with *Pungent Effulgent*, *Erpland*, *Strangeitude*, *Jurassic Shift*, Kscope 14 January 2022. Due: November (5) **Gong** *Live At The Gong Family Unconventional Gathering* DVD, 2CD, G-Wave, ***McDonald & Giles***, Panegyric, **Nurse With Wound** *Surveillance Lounge* 2CD, Dirter, **Clive Nolan & Oliver Wakeman** *Dark Fables*, **Alan Simon** *Excalibur V*, Spirit Of Unicorn (12) **Grateful Dead** *Dick's Picks Vol 19* 3CD (19) *Road Trips Vol 2 No 1* 2CDs, Real Gone, **Converge** *Bloodmoon: I*, Epitaph, **Robert Fripp** *Music For Quiet Moments* 8CD, **King Crimson** *Music Is Our Friend* 2CD, Panegyric (26) **Mogwai** *ZeroZeroZero*, Rock Action, **Popol Vuh** *Seligpreisung*, *Couer De Verre*, *Agape-Agape Love-Love*, BMG December (3) **Dream Theater** *When Dream And Day Unite (Live)*, InsideOut 2022 **Marillion** *An Hour Before It's Dark*, Racket February (4) **Black Country, New Road** *Ants From Up There*, Ninja Tune, **Cate Le Bon** *Pompeii*, Mexican Summer.

Pop+

Pretenders red LP; *Deluxe* 3CD, five bonuses, 19-track *Demos & BBC In Studio* (nine unissued), 19-track *Live* (seven unissued), *II* red, white LPs; *Deluxe* 3CD, 13-track *Studio Demos, Singles & Alternates* (six unissued), 18-track *Live At Santa Monica Civic September 4 1981* (three unissued), 500 pre-orders with print, via shop. thisisdig.com, 5 November. ■ **Tears For Fears**' first set in 17 years, *The Tipping Point* CD, LP, green LP, *Deluxe* CD with bonus, *Super Deluxe* CD, three, Concord, 25 February 2022. ■ **Michael Buble** *Christmas Super Deluxe* box, including 2CD, seven bonuses, green LP, DVD with making-of, book, lithograph, Christmas paper/cards/ornament, Warners, 19 November. ■ Gabriel Szatan's **Daft Punk** book, *After Daft*, is on John Murray Press in 2023. ■ **Soft Cell** **Happiness Not Included* yellow LP, picture disc LP, cassette; *Deluxe* CD/ book with video, softcell.timstor.es, 25 February 2022. ■ **The Communards** *Communards 35th Anniversary* 16-track 2LP, 30-track 2CD, London, 3 December. ■ **Westlife** *Wild Dreams Deluxe*, four bonuses, Polydor, 26 November. Due: November (5) **T.Rex** *The Alternative Singles Collection* 2CD, Easy Action, **The Searchers** *A & B Sides 1962-67* 2CD, BGO, ***Sinitta***, Cherry Pop (12) **Falco** *Emotional* 3CD, Warners, **Elvis Costello** *Mighty Like A Rose*, Music On CD (19) **Matt Goss** *The Beautiful Unknown*, Lewisham, **Adele** *30* CD, 180g 2LP, Columbia (26) **Shakatak** *The Collection* 2CD, Secret December (10) **Marie Osmond** *Unexpected*, Oliveme March 2022 (11) **King & Country** *What Are We Waiting For?*, Curb. ➤

MUSIC MEMORABILIA

Showcase Auction | December 5

Don't Miss the Opportunity to Bid in Our Showcase Auctions!

Bay City Rollers *Dedication* RIAA Floater Gold Sales Award

Aerosmith *Draw the Line* RIAA Platinum Sales Award

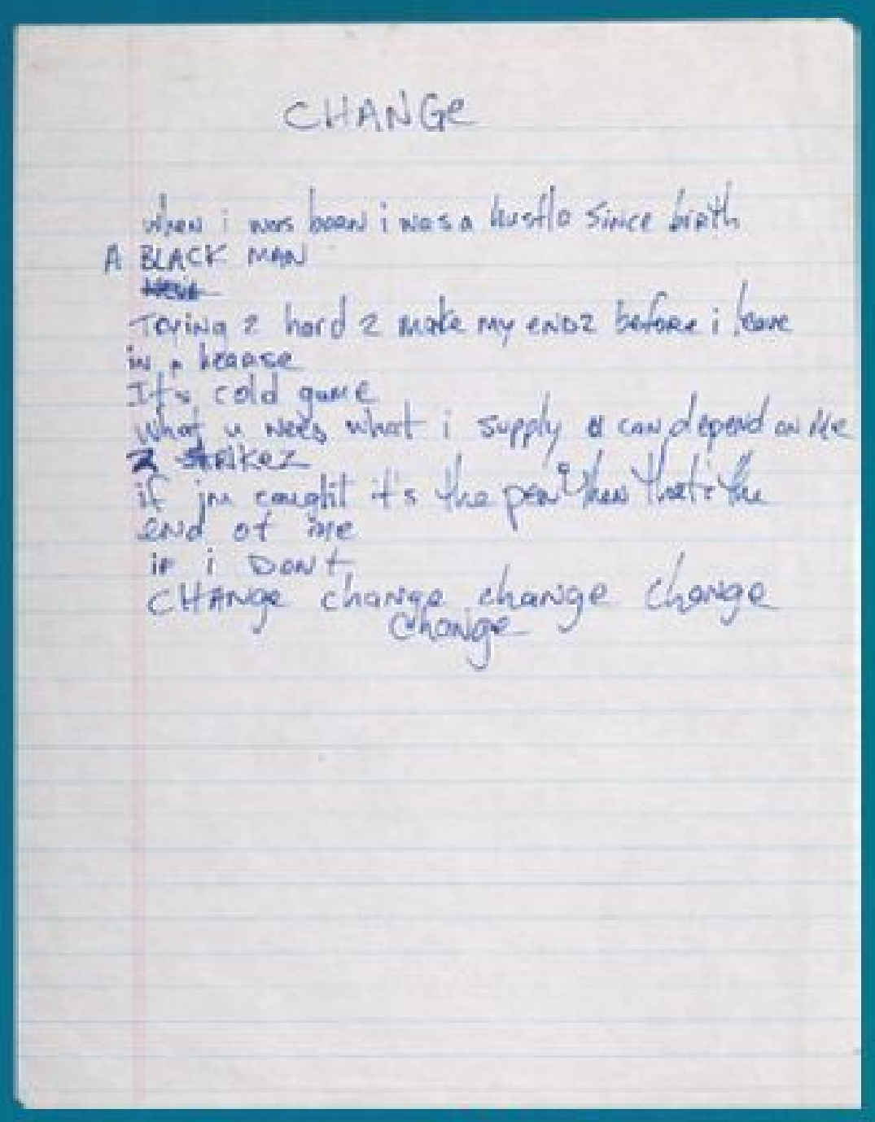
Marvin Gaye "Got to Give It Up" In-House Gold Sales Award

Diana Ross "Theme From Mahogany" In-House Gold Sales Award

Vampire Weekend *Modern Vampires of the City* RIAA Hologram Gold Sales Award

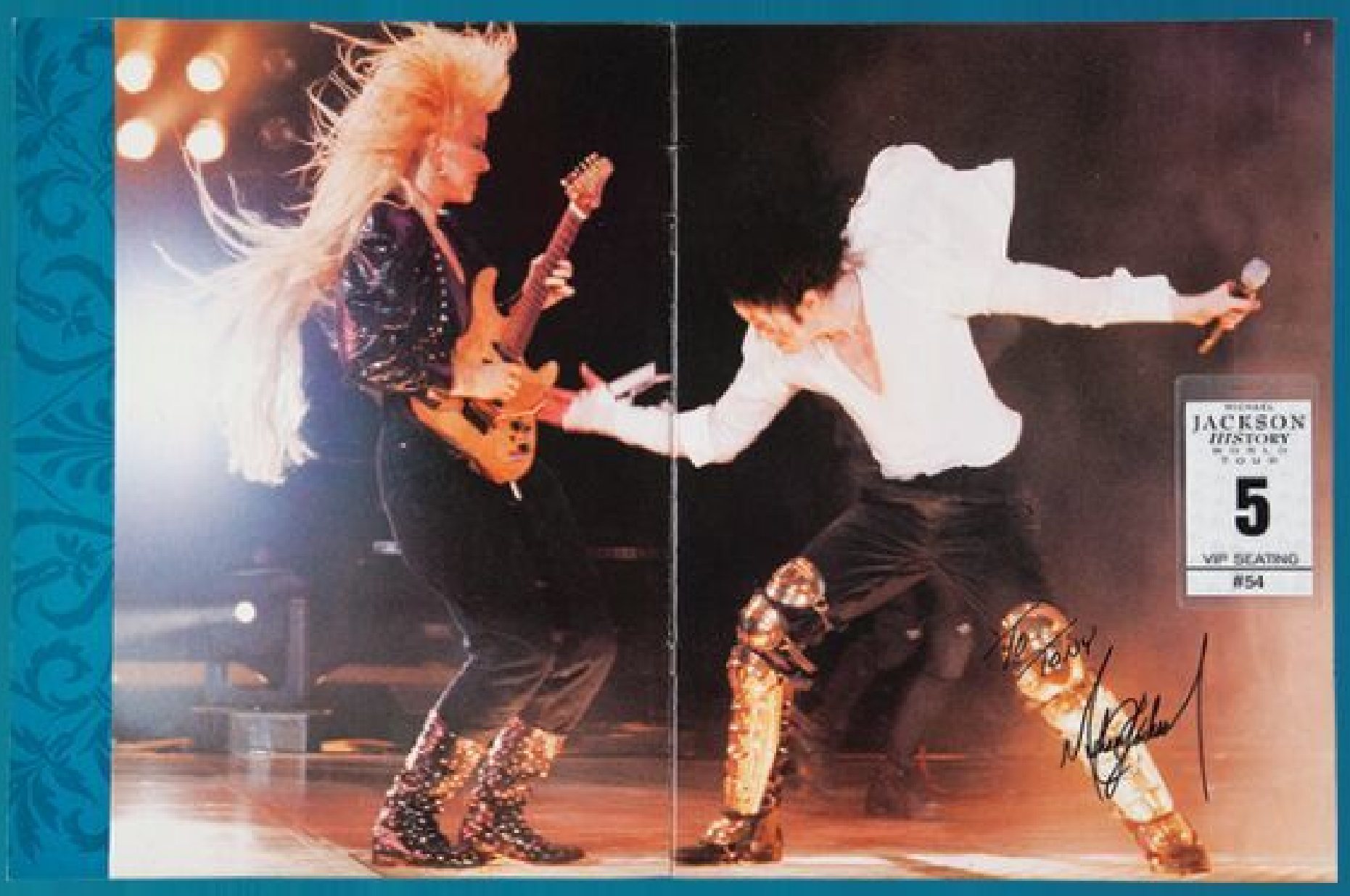
Al Green "Let's Stay Together" In-House Gold Sales Award

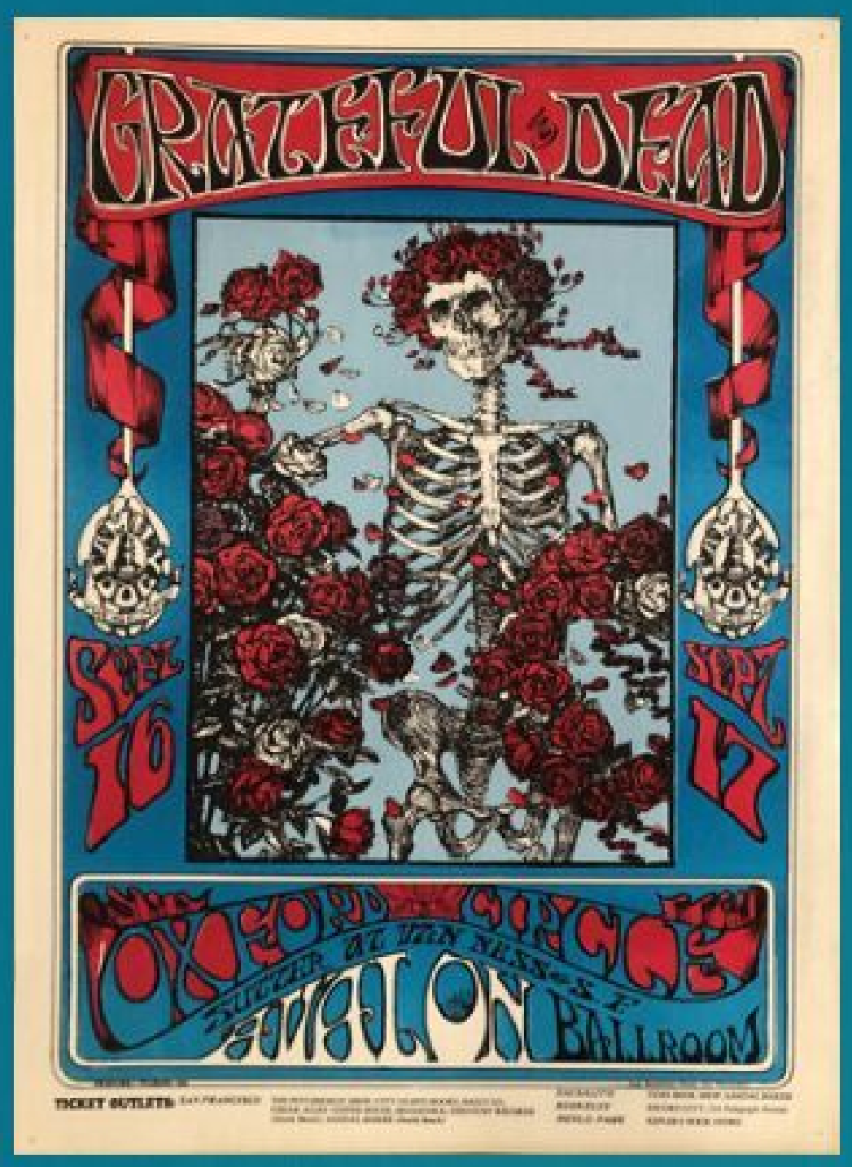
Skid Row *Slave to the Grind* RIAA R Hologram Platinum Sales Award


Tupac Shakur Handwritten Unused Song Lyrics (Circa 1995/96)

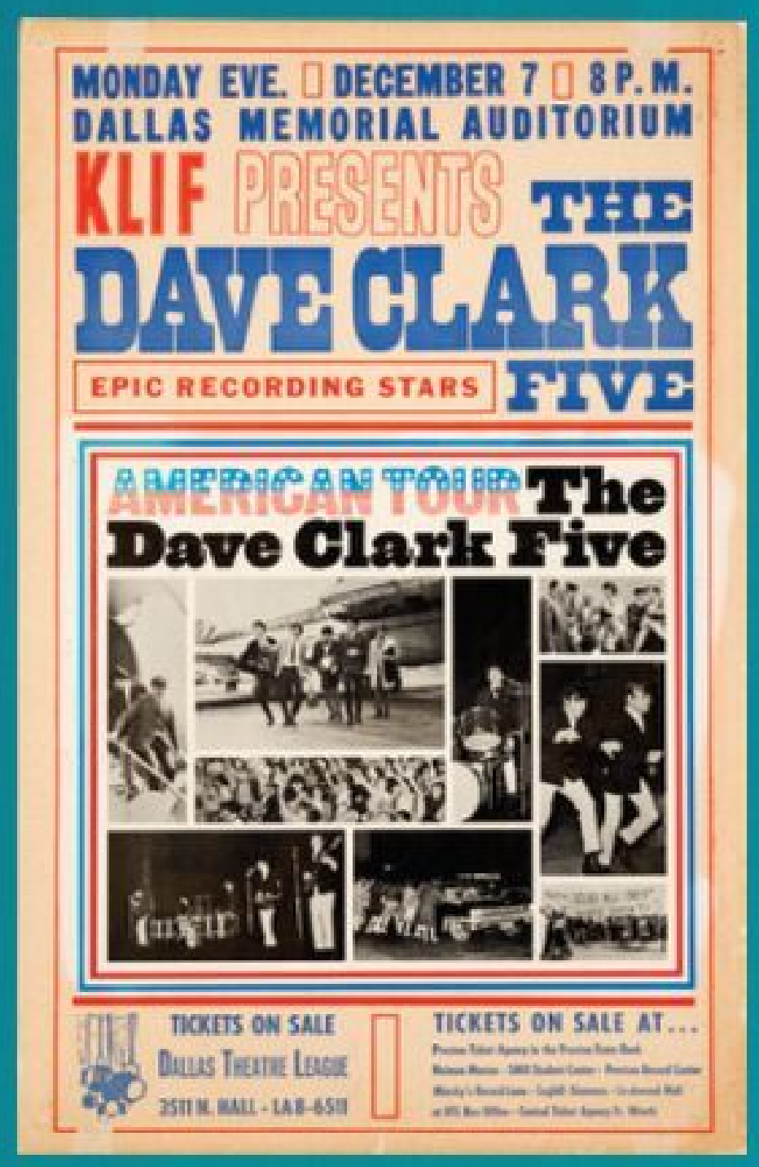
Buddy Holly Related Niki Sullivan Worn Shirt, Signatures From Peggy Sue and Tommy Allsup, and TWA Invoice With Check

The Beatles *Yellow Submarine* Music Box Plus Sealed Compact Disc #104/ 1000

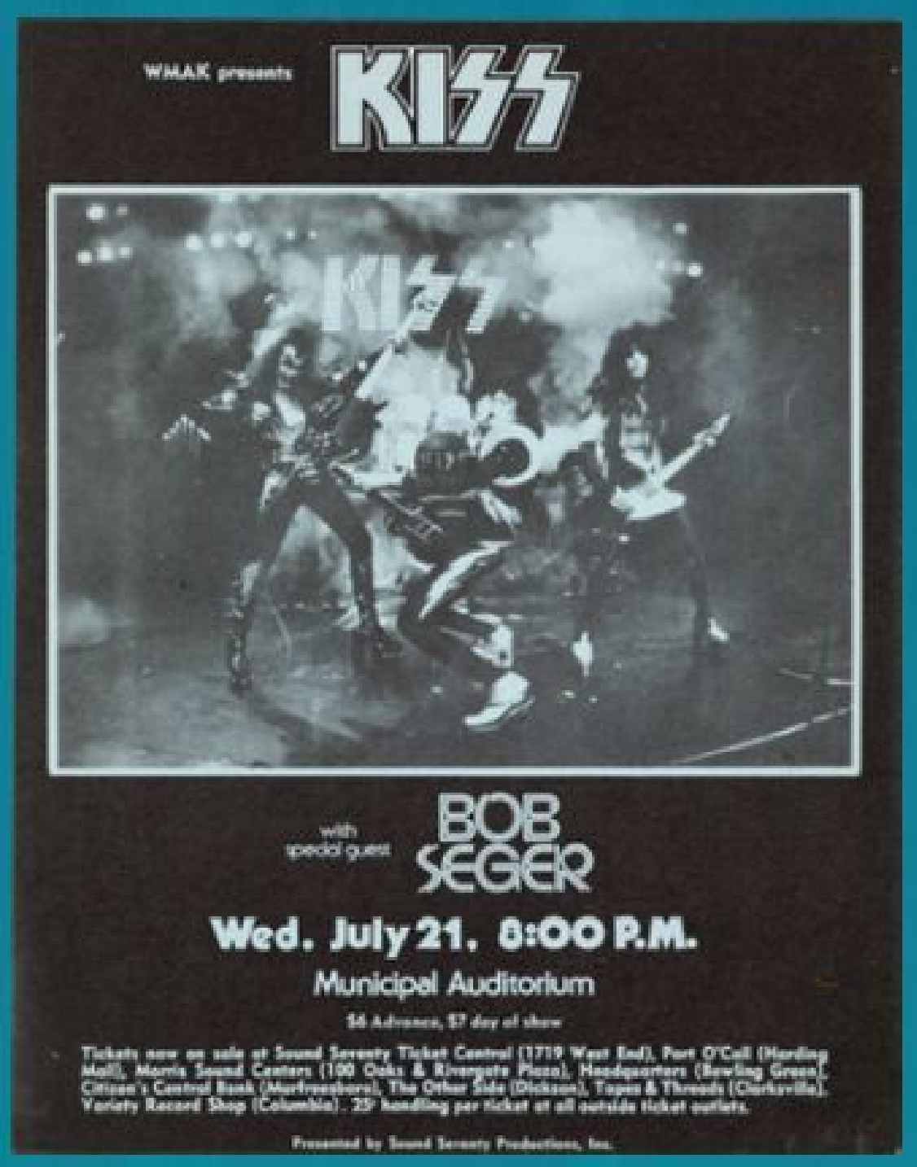

Michael Jackson Signed Tour Book with Photo and Tour Pass

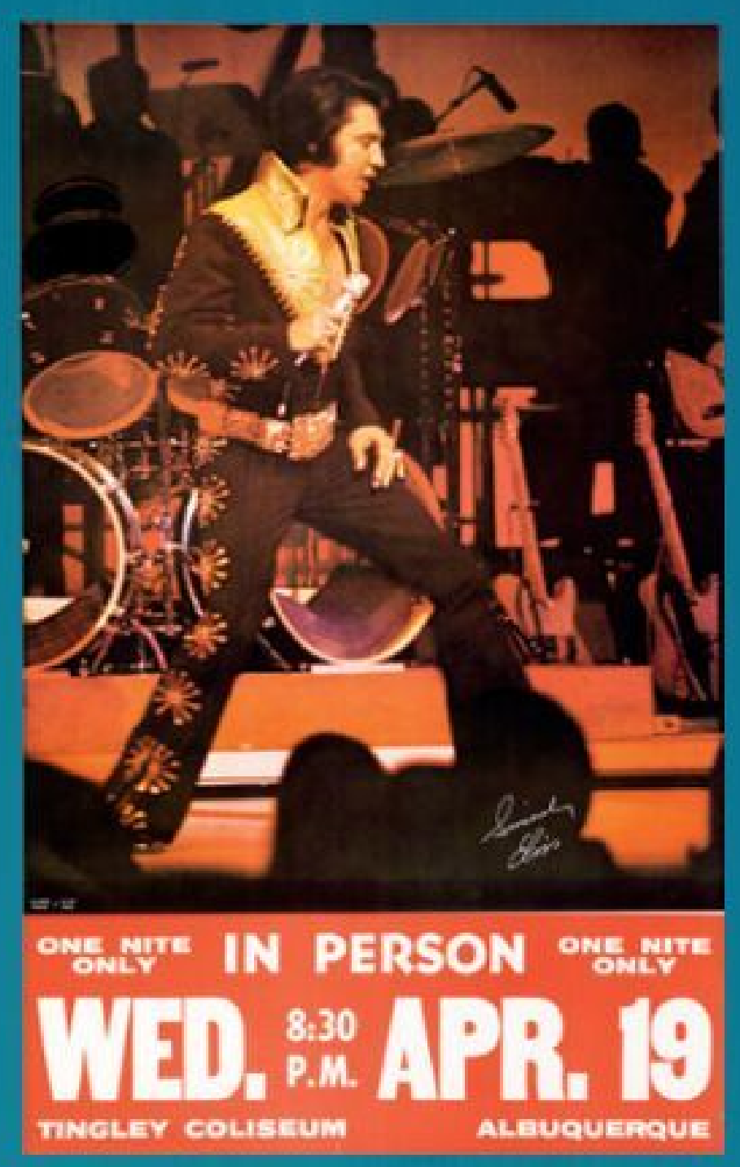

FD-26 Grateful Dead "Skeleton & Roses" First Printing in Average Condition

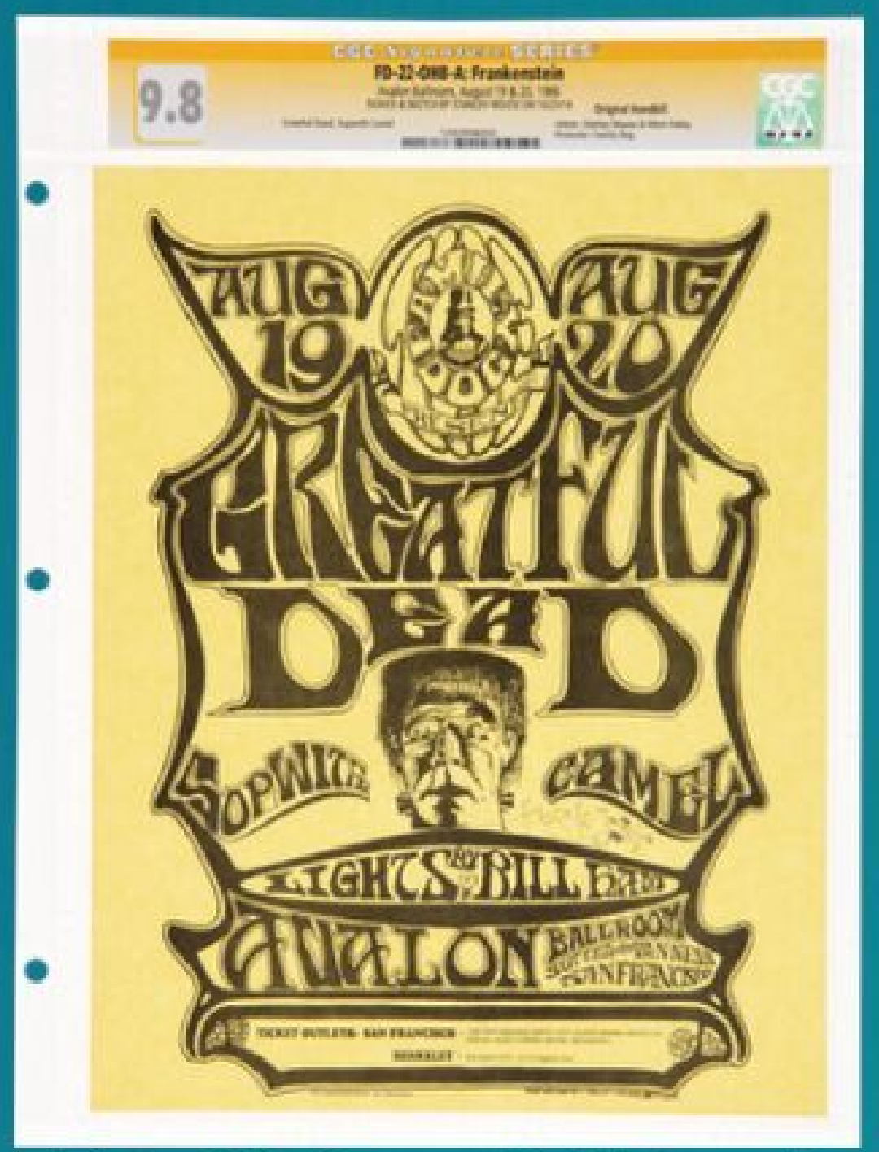
Frank Zappa 1972 Seattle Concert Poster


Dave Clark Five 1964 Dallas Concert Poster

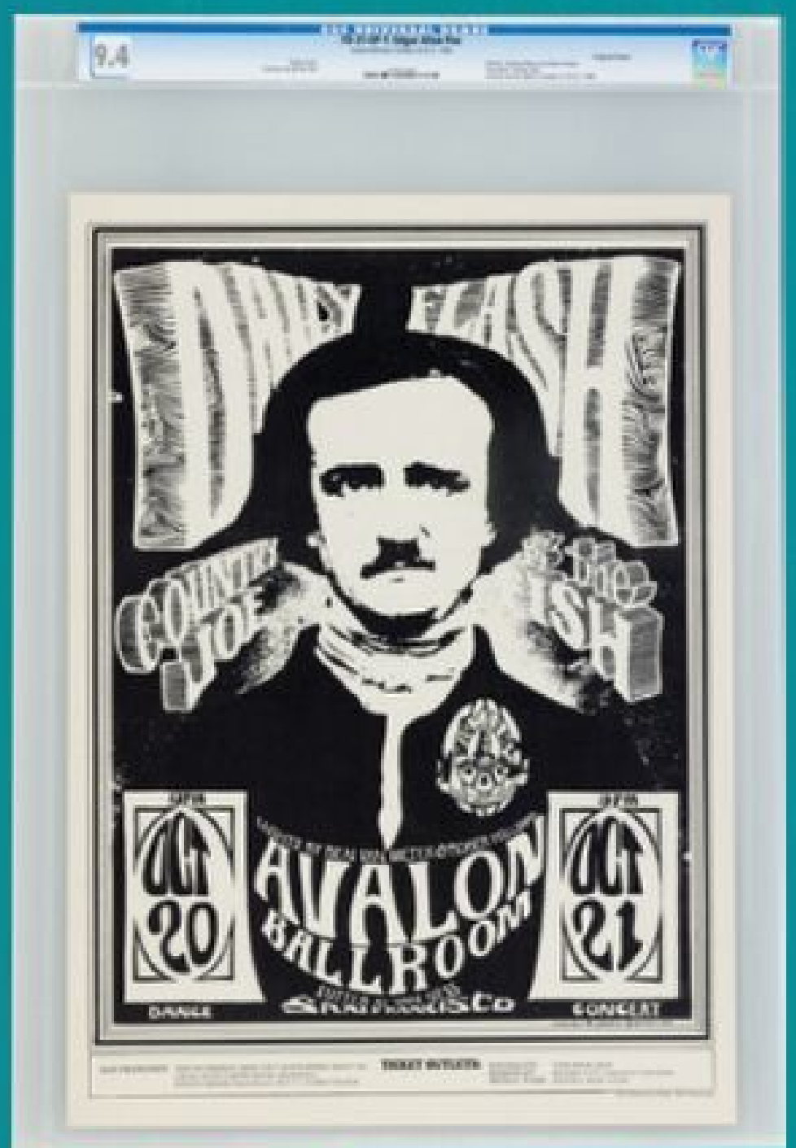
The Doors 1967 Whisky-A-Go-Go S.F. Concert Poster


KISS, Bob Seger 1976 Nashville, TN Concert Handbill

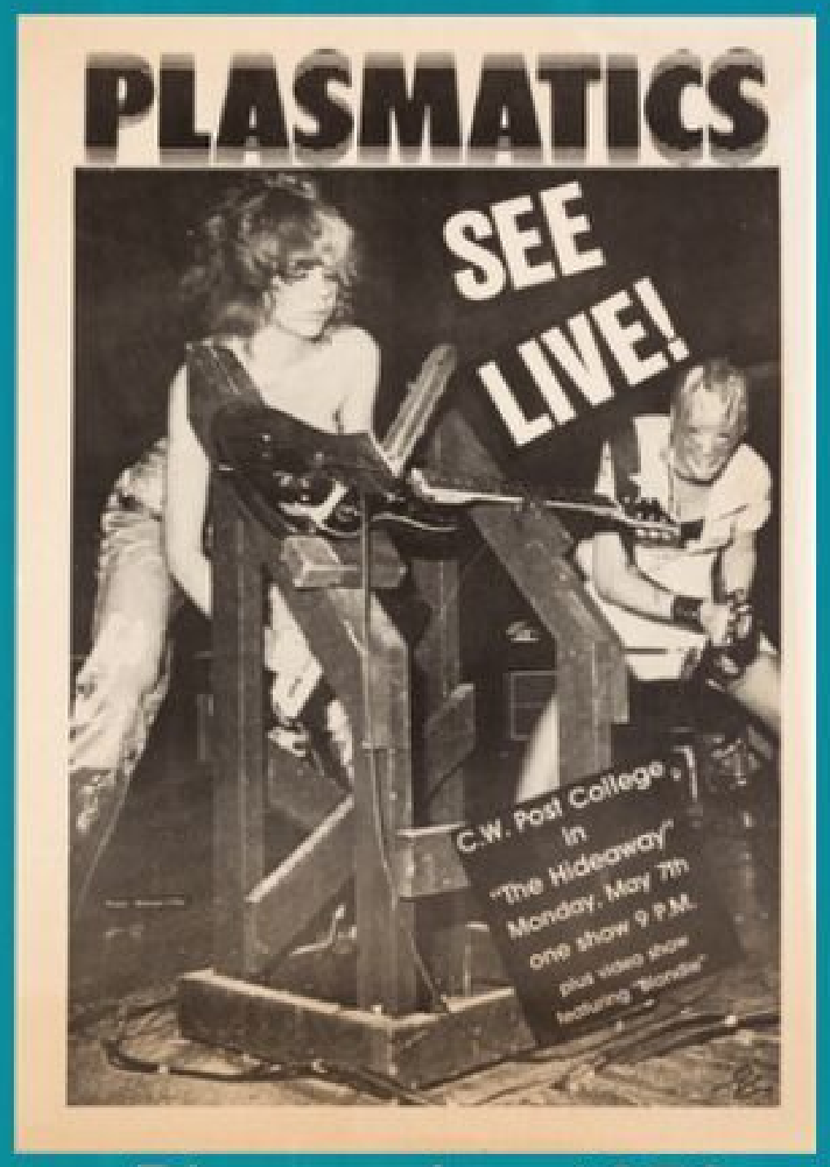

Elvis Presley Large 1972 Concert Poster


FD-22 Grateful Dead Handbill Signed & Graded 9.8

James Brown 1966 Portland "Shindig Show" Handbill


FD-31 Country Joe 1966 Avalon Poster Graded 9.4

David Bowie 1978 Hamburg, Germany Concert Poster


Plasmatics 1979 Brookville, NY College Poster

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Post/Punk

Stranglers *Ten*, with bonuses, Music On CD, 3 December. ■ **Propagandhi** *Today's Empires, Tomorrow's Ashes* CD, LP, remixed/four bonuses, Fat Wreck, 12 November. Due: November (5) **A Certain Ratio** *Loco Remezclada*, Mute (19) Crass' **Penny Rimbaud/Youth** *Corpus Mei*, One Little Independent December (17) **Brix Smith & Marty Wilson-Piper** *Lost Angeles*, Grit Over Glamour (31) **Jello Biafra & The Guantanamo School Of Medicine** *Tea Party Revenge Porn*, Alternative Tentacles, **TV Smith** *Lockdown Holiday*, Easy Action, **Nikki Sudden** *The Bible Belt*, Troubadour, **The Adverts** *Cast Of Thousands* 2CD, Fire.

Rock

Slinky Vagabond *King Boy Vandals* CD, LP, with **Midge Ure** (Ultravox), **Dave Formula** (Magazine), **Richard Fortus** (Psychedelic Furs), **David Torn** (David Bowie), **Tony Bowers** (The Durutti Column), **Martin Turner** (ex-Wishbone Ash), slinkyvagabond.net, 6 December. **Midge Ure** *In A Picture Frame* hardback photobook, Chrysalis, 18 November. ■ **Lee Aaron** *Almost Christmas*, two bonuses, Metalville, 26 November. ■ Ex-Trapeze's **Peter Goalby**'s unissued *Easy With The Heartaches*, Cherry Red, 5 November. ■ **Bruce Springsteen** *The Legendary 1979 No Nukes Concerts* 13-track remixed 2CD/DVD, 2CD/BD, 2LP/poster, 10 unissued, New York, September 1979, Sony, 19 November. ■ ***Held By Trees***, with **Martin Ditcham**, **Robbie McIntosh** (Talk Talk), **John Mayer** (The Pretenders), **Laurence Pedrous** (Mark Hollis), **Gary Alesbrook** (Kasabian), **Mike Smith** (Blur), **Tim Renwick** (David Bowie), Tweed Jacket Music, 2022. ■ ***Land Of Gypsies***, with **Terry Ilous** (ex-Great White), **Eric Ragno** (The Babys). ■ **Steve Gibbons Band** *Rollin'* 5CD, 23 bonuses, Atomhenge, 3 December. ■ **Zelbo** *In My Dreams*, with **Dag Selboskar** (Uriah Heep's Ken Hensley), Frontiers, 10 December. ■ **Stone The Crows**' 39-track *Live At The BBC* 4CD, Repertoire, 29 November. ■ Lawrence Impey's *Undercover:* ***The Police*** *1977-78* photobook had a kickstarter.com campaign to 31 October, subscribers offered prints. ■ **Bryan Adams** *So Happy It Hurts* CD, pink LP, box with LP, CD, book, signed photo, BMG, 11 March 2022. ■ **Cold Chisel** *Ringside* 32-track CD/29-track DVD, 27-track 3LP, June 2003, Universal, 12 November. ■ Ex-Uriah Heep's **John Sloman** *Two Rivers* is due via Red Steel, February 2022, with *Conspectus* best-of/catalogue revamps to follow. ■ **ASIA** *The Official Live Bootlegs Vol 1* 10CD, with *1982 (Buffalo, NY, USA)*, *1983 (Worcester, MA, USA)*, *2007 (São Paulo, Brazil)*, *2008 (Tokyo, Japan)*, *2010 (London, UK)*, BMG, 26 November. ■ **Manfred Mann's Earth Band** *Mannthology 2* 4CD/2DVD box, with book, slipmat, Creature, 26 November. ■ Edoardo Genzolini ***The Who****: Concert Memories From The Classic Years, 1964-76* book, Schiffer, 28 May 2022. Due: November (5) ***Joe Satriani***, Music On CD (12) **Emigrate** *The Persistence Of Memory*, [TBC], **NRBQ** *Dragnet*, Omnivore, **The Unity** *The Devil You Know – Live*, SPV, **Mountain** *Live In The 70s* 3CD, Voiceprint, **Pure Prairie League** ➤

Altogether Now

Noteworthy guest-spots this month

Arca *Kick II*, XL, 3 December: **Sia**.
Big Scenic Nowhere *The Long Morrow*, Heavy Psych Sounds, 14 January 2022: **Reeves Gabrels** (Tin Machine), **Per Wiberg** (Opeth).
Barrie-James *Strange Desire* CD, LP, Vacancy, 5 November: **Lana Del Rey**.
Steve Conte *Bronx Cheer*, Wicked Cool, 5 November: **Clem Burke** (Blondie), **John Conte** (Southside Johnny), **Charley Drayton** (Iggy Pop).
Coldcut *@0* CD, LP, Ninja Tune, 19 November: **Imogen Heap**, **Ryuichi Sakamoto**, **Sigur Ros**, **Julianna Barwick**, **A Winged Victory For The Sullen**, **Laraaji**.
Deana Carter *Did I Shave My Legs For This? 25th Anniversary Edition*, two bonuses, Capitol Nashville, 5 November**: Lauren Alaina**, **Martina McBride**, **Ashley McBryde**, **Vince Gill**, **Sara Evans**.
Blood Red Shoes' Laura-Mary Carter *Town Called Nothing* CD, green LP, cassette, bandcamp.com, 3 December: **Ed Harcourt**, **Jorma Vik** (Eagles Of Death Metal).
Ryan Culwell *Run Like A Bull*, Missing Piece, 28 January 2022: **Will Kimbrough** (Rodney Crowell).
Deap Vally *Marriage*, Cooking Vinyl, 19 November: **Jennie Vee** (Eagles Of Death Metal), **KT Tunstall**, **Peaches**.
Micki Free *Turquoise Blue*, Dark Idol, 4 February 2022: **Gary Clark Jr**, **Steve Stevens** (Billy Idol), Santana's **Cindy Blackman Santana**, **Andy Vargas**, **Karl Perazzo**.
Wu Tang-Clan's Ghostface Killah *Supreme Clintele 2*, February 2022, [TBC]: **Kanye West**.
Jools Holland *Pianola. Piano & Friends* CD, 2LP, Warners, 19 November: **Herbie Hancock**, **David Gilmour**, **Ruby Turner**, **Gregory Porter**, **Tom Jones**, **David Sanborn**, **Nitin Sawhney**, **Trombone Shorty** (Jeff Beck), **Pino Palladino** (ex-The Who), **Anna Phoebe** (ex-Trans-Siberian Orchestra).
AM Higgins *Hymning*, Victorialand, 5 November: **Casey Foubert** (The Shins).
Infected Rain *Ecdysis* CD, LP, white LP, Napalm, 7 January 2022: **Heidi Shepherd** (Butcher Babies).
Joan As Police Woman *The Solution Is Restless*, PIAS, 5 November: **Tony Allen**.
Keb' Mo' *Good To Be* 2LP, red, gold, silver, test-pressing 2LPs, Rounder, 21 January 2022: **Kristin Chenoweth**, **Darius Rucker**, **Old Crow Medicine Show**.
Benjamin Lazar, 11A, 19 November: **Joan Wasser** (Joan As Policewoman).
Mark Murdok *Visitors From Another World*, pre-orders via cymbalicencounters@gmail.com: **Ric Parnell** (Atomic Rooster), **Ron Howden**, **Derek Moore** (Nektar), **Alan Childs** (David Bowie).
John Mellencamp's latest, EMI, 2022: **Bruce Springsteen**.
Kylie Minogue *Disco* CD, LP, *Guest List Edition* 2CD, 3LP, 14 bonuses each; *Deluxe* 3CD/DVD/BD, 28 bonuses, plus videos, BMG, 12 November: **Gloria Gaynor**, **Jessie Ware**.
Ex-Little Mix's Jesy Nelson's upcoming set, Republic, 2022: **Sean Combs**, **Nicki Minaj**.
Northtale *Eternal Flame*, Nuclear Blast, 12 November: **Kai Hansen** (Helloween).
Once Human *Scar Weaver* CD, coloured LP, Absolute, 11 February 2022: **Robb Flynn**, **Logan Mader** (Machine Head).
Ozzy Osbourne's upcoming set, Sony, 2022: **Eric Clapton**, **Jeff Beck**, **Zakk Wylde**, **Tony Iommi**.
Octarine Sky *Close To Nearby*, 5 November, Uberwald: **Guthrie Govan** (ex-ASIA), **Simon Phillips** (ex-Toto).
The Risen Dread *Night Hag*, [TBC], January 2022: **Andreas Kisser** (Sepultura).
Royal Philharmonic Orchestra *A Symphony Of Soul*, 19 November, LP, coloured LP, 18 February 2022, Motown: **Mica Paris**, **Beverley Knight**.
Star One *Revel In Time* 2CD, 3CD/BD/book/poster, bonuses/5.1 mix, behind-the-scenes documentary, InsideOut, 18 February 2022: **Steve Vai**, Nightwish's **Floor Jansen**.
Smile *Phantom Island*, Chimp Limbs, 19 November: **Robyn**.
Sega Bodega *Romeo*, bandcamp.com, 12 November: **Charlotte Gainsbourg**.
Split Enz *Forenzics* 11-track LP, 16-track CD, 2022, [TBC]: **Phil Manzanera** (Roxy Music).
Blake Shelton *Body Language Deluxe*, four bonuses, Warners, 3 December: **Brooks & Dunn**.
Spiritworld *Pagan Rhythms*, Century Media, 2022: **Thomas Pridgen** (ex-The Mars Volta).
Frank Turner *FTHC* CD, LP, red, picture disc LPs, two variant-design cassettes; *Deluxe* CD, six bonuses, Polydor, 11 February 2022: **Dominic Howard** (Muse), **Ilan Rubin** (NIN), **Jason Isbell**.
Harrison Whitford *Afraid Of Nothing*, Screwdriver, 12 November: **Phoebe Bridgers**.
Barry Waldrep *And Friends Celebrate Tony Rice* CD, 2LP, barrywaldrep.com, 24 December: **Rodney Crowell**, **Warren Haynes** (Gov't Mule), **Vince Gill**, **Jim Lauderdale**, **Emmylou Harris**, **Spooner Oldham**.
Wicked Sensation *Outbreak* CD, orange LP, ROAR, 17 December: **David Reece** (ex-ACCEPT), **Gus G** (Firewind).
Yova *Nine Lives*, Cargo, 12 November: **Daniel O'Sullivan** (The Charlatans' Tim Burgess), **Terry Edwards** (Nick Cave), **David Rhodes** (Kate Bush), **Anna Phoebe** (Roxy Music), **Alex Thomas** (BJ Cole), **Ian Olliver**, **Rob Ellis** (PJ Harvey), **BJ Cole**.

Moldovan metallers, Infected Rain, get Butchered

Photo (InfectedRain): Victoria Wonka

Memorabilia lane
Auction houses around the world

Everybody's got something to sell

Low-number The Beatles album on the auction block

Special Auction Services of Newbury have a fascinating item from **The Beatles** coming under the hammer at their auction on 16 November, writes *Ian Shirley*. It's a copy of The Beatles' "White Album", numbered 0000002 on the sleeve. It was thought that only The Beatles and their close inner circle had copies of the first five numbers of the album, but this copy turned up in the collection of a collector who recently passed away and is now being sold by their family.
As we know, Ringo's personal number 0000001 sold for $790,000, and another 0000002 sold for $81,250 in 2016. We hold our breath to see what this one may go for.
See specialauctionservices.com.

On 28 September, a **John Lennon** unissued cassette sold via Bruun Rasmussen Auction House, Denmark, for £5,700. ■ The 26 October Bonham's Los Angeles *Music Memorabilia* auction included a **Prince** coat, **Bruce Springsteen** handwritten lyrics, **Jimi Hendrix** shirt. ■ September auctions by ICZ, Palm Harbor, Florida, included (23) signed **Patsy Cline** ukulele, signed guitars from **Queen**, **Led Zeppelin**, **The Highwaymen** (30) **The Doors**, **Stevie Ray Vaughan**, October (6) signed drumsticks from **Ringo Starr**, **Phil Collins**, **Charlie Watts**, **John Bonham**, **Dave Grohl**, **Def Leppard**, **Levon Helm**, **Grateful Dead**. ■ In September, One Direction's **Liam Payne**'s 9,170 sq ft, six-bedroom, eight-bathroom house in 2.9 acres in Surrey was offered via Mountrange Heritage for £6.5 million. ■ In September, **Rihanna**'s 7,130 sq ft, six-bedroom, eight-bathroom house with games room, cinema, pool, .44 acres, in Hollywood Hills, was offered via The Agency for $7.795 million, while in October, **Marilyn Manson**'s 2,711 sq ft, three-bedroom, three-bathroom house in Hollywood Hills was on its books. ■ In September, **Eric Prydz**'s 6,200 sq ft, six-bedroom, six-bathroom house with pool, studio, cinema, gym, sauna, spa, .89 acres, in Hollywood, was offered by Douglas Elliman for $5.895 million. ■ The 10 August auction by pristineauction.com included an **Elvis Presley** 1957 contract to buy Graceland, Memphis, which made $114,660. ■ The 22 September auction included signed drumheads from **Ramones**, **Ariana Grande**, signed guitars from **Stray Cats**, **CSNY**, **Kris Kristofferson**, **Eric Clapton**, **Herb Alpert**, **Imagine Dragons**, **Train**, **Bruce Springsteen**, **Kacey Musgraves**, **Miranda Lambert**, **AC/DC**, **Bo Diddley**, **Jerry Lee Lewis**, **Fall Out Boy**, **Spinal Tap**, **The Who**, **Jefferson Airplane**, **Jeff Beck**, **Jack Bruce**, **Brian Wilson**, **Stevie Wonder**, **Avenged Sevenfold**, **Lou Reed**, **Journey**, **Roger Waters**, **Toby Keith**, **REM**, **U2**, **Steve Miller**, **Sex Pistols**, **Edgar Winter**, **Alanis Morissette**, **Mötley Crüe**, **Anthrax**, **Willie Nelson**, **Alice Cooper**, **Goo Goo Dolls**, **Slash**, **Blue Öyster Cult**, **Van Halen**, **Blues Traveler**, **The Clash**, **Mick Jagger**, **James Taylor**, **Jon Bon Jovi**, **Adele**, **Faith Hill**, **Dave Grohl**, **Red Hot Chili Peppers**, **Orianthi**, **Jason Aldean**, **Joe Satriani**, **Billy Joel**, **Poison**, **Creed**, **Slipknot**, **Reba McEntire**, **Steve Earle**, **Randy Travis**, **Barenaked Ladies**, **The Kinks**, **Celine Dion**, **Vince Gill**, **Merle Haggard**, **Travis Tritt**, **Charley Pride**. The 26 September auction included signed guitars from **The Highwaymen**, **Simon & Garfunkel**, **Taylor Swift**, **Keith Richards**, **Johnny Cash**, Queen's **Brian May**, **KISS**, **Joni Mitchell**, **BB King**, **Ozzy Osbourne**, **David Bowie**, **Pearl Jam**, **Phil Collins**, **Sting**, **Aretha Franklin**, **Ronnie Wood**, **The Beach Boys**, **Morrissey**, **Kid Rock**, **Cher**, **Jack White**, **The Killers**, **Guns N' Roses**, **Post Malone**, **The Black Crowes**, **Maroon 5**, **Metallica**, **Don McLean**, **Phish**, **Jackson Browne**, **Brad Paisley**, **Shania Twain**, **Matchbox 20**, **Nirvana**, **Jethro Tull**, **Tim McGraw**, **Ice Cube**, **Grateful Dead**, **Randy Newman**, **John Fogerty**, **Nick Cave**, **Pink Floyd**, **Henry Rollins**, **David Byrne**, **Keith Urban**, **Snoop Dogg**, **The Clash**, **Carrie Underwood**. ■ On 29 September, Smashing Pumpkins' **Billy Corgan** offered 100-plus items via reverb.com, including guitars, synthesisers, pre-amps, while **Peter Frampton** had 30-plus items from 13 October, including guitars, amps, pedals. ■ In September, The Libertines' **Gary Powell** offered digital artwork NFTs via serenade.co and, on 29 September, **Evanescence** auctioned an *Echoes From The Void* NFT digital sculpture via sweet.io. In October, **Dillinger Escape Plan** offered the first of 12 unique digital artwork NFTs via foundation.app. ■ In September, **Carlos Santana**'s 3,960 sq ft, four-bedroom, four-bathroom house in Tiburon, San Francisco, was sold via Compass for $5.52 million, Mötley Crüe's **Nikki Sixx**'s 10,300 sq ft, five-bedroom, six-bathroom house in Westlake Village, California, went for $5.18 million, and **P!nk** offered her 4,320 sq ft, four-bedroom, three-bathroom house with flat, garden, in Malibu, for $14.995 million. ■ On 6 November, ha.com offers jackets from **Michael Jackson**, **Buddy Holly**, **George Harrison** record award, **Mötley Crüe** handwritten lyrics. ■ The omegaauctions.co.uk *Showcase Auction* of music memorabilia and *Guitar Auction* are on 30 November. ■ **Les Paul**'s No 1 guitar was offered via Christie's New York on 13 October, estimate, $150,000. ■ **Kelly Clarkson**'s 10,108 sq ft, eight-bedroom, 11-bathroom house with cinema, pool, gym, spa, games room, guesthouse, in San Fernando Valley, California, sold in September for $8.24 million. ■ A **Slash** (Guns N' Roses) hat, guitar were offered for charity via e.givesmart.com, 6 October. ■ KISS' **Gene Simmons**' 13,500 sq ft house with pool, tennis courts, two acres, in Benedict Canyon, California, was sold in September via Douglas Elliman for $16 million. ■ On 25 September, a **Johnny Ramone** guitar sold via rrauction.com for $937,500. ■ In September, **Robbie Williams** offered his 20,000 sq ft, seven-bedroom, eight-bathroom Compton Bassett House, Wiltshire, with football pitches, tennis courts, pools, helipad, cottage, flats, spa, gym, sauna, via Knight Frank, for £6.75 million. ■ The **Queen** pop-up shop on London's Carnaby Street is open to 8 January 2022 and includes signed guitars, limited-run 7"s. ■ **Kanye West**'s six sq miles Monster Lake Ranch, Cody, Wyoming, was offered in October for $11 million. ■ The juliensauctions.com *Musicares* 30 January 2022 auction includes **Dolly Parton**, **Katy Perry** dresses, **Lionel Richie**, **Depeche Mode**, Stone Temple Pilots' **Scott Weiland** jackets, **Slash**, **Jason Aldean** hats, **Demi Lovato** boots, **Metallica**, **Tim McGraw**, **Jeff Beck** guitars. ■ A signed **Stereophonics** drumskin was offered 15 October via chaucerauctions.co.uk. ■ Memorabilia from **Rick Wakeman**'s personal collection/unissued *She* CD are available via rickwakemansmusicemporium.com.

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The Beatles' 'White Album' – how high/low can it go?

Pictures At An Exhibition
Artwork, photos and ephemera on public display

An exhibition of ***The Beatles** In India*, with documents, photos, audio-visual installations, is at Casa De La India, Casa Del Puente Colgante, Valladolid, Spain, to 7 November. The **John Lennon/Yoko Ono** *Growing Freedom* exhibition of their artwork, with multi-media installations, is at Vancouver Art Gallery, Hornby Street, Vancouver, Canada, to 2 May 2022. ■ The *St Louis Sound* exhibition of 200-plus artefacts is at Missouri History Museum, Lindell Blvd, St Louis, to 22 January 2022. ■ The *Techno* art exhibition on dance culture is at Museion Bezon, Piazza Piera Siena, Bolzano, Italy, to 16 March 2022. ■ Davey Brown's *The History Of House* art exhibition on house music tours the UK, US and Europe through November into 2022. ■ **Laurie Anderson**'s *The Weather* art exhibition of photos, paintings, multi-media installations is at Hirshhorn Museum & Sculpture Garden, Independence Avenue, Washington DC, to 31 July 2022. ■ The Wes Anderson *The French Dispatch* film/soundtrack has an exhibition at 180 Studios, Strand, London, to 15 November. ■ The *1971: The Golden Age Of Rock & Roll* photo exhibition is at Morrison Hotel Gallery, Prince Street, New York, to 18 November.

The Beatles' Indian adventure displayed; with Maharishi Mahesh Yogi, 1967

KISS 45

KISS *Destroyer* album given special anniversary treatment

KISS *Destroyer* is reissued on its 45th anniversary as a *Deluxe* 2CD, 2LP and yellow, red 2LP, as well as a *Super Deluxe* 4CD/BDA box. The 2LP has 12 bonuses (10 unissued), while the 2CD adds 16 tracks (14 unissued). The box includes the 15-track *Demos* (nine unissued), 22-track *Outtakes/Alternative Versions/Mixes/Single Edits* (15 unissued), unissued 12-track *Live In Paris L'Olympia 22 May 1976* and BDA with 5.1/Dolby Atmos mixes by **Steven Wilson**. Additionally, there's an iron-on logo, three stickers, three posters, four photos, two flyers, four trading cards, two blueprints, a repro tour programme, newspaper, book.

KISS* Destroyer Deluxe *2CD, 2LP, coloured 2LP,* Super Deluxe *4CD/BDA, Warners, 19 November.

KISS merchandise fest

Cat's cream

Cat Stevens album given 50th anniversary box set revamp

Cat Stevens' *Teaser & The Firecat* marks its half-century in November with a CD, LP and *Deluxe* 13-track 2CD. Additionally, a *Super Deluxe* box has 41 unissued cuts and 21 video clips, plus an alternate version of the album and a live set on vinyl, repro period book, a new hardback, and a 7". The package includes a 17-track 2CD of *Demos, Alternate Versions & Bonus Tracks*, 20-track *Live On Air, UK, 1971* CD, 13-track *Live In Montreux 2nd May 1971* CD, 11-track *Live 1971* LP and *Alternative Versions* LP.

Cat Stevens* Teaser & The Firecat *CD, LP,* Deluxe *2CD,* Super Deluxe *4CD/ BD/2LP/7"/books box, are on Island, 12 November.

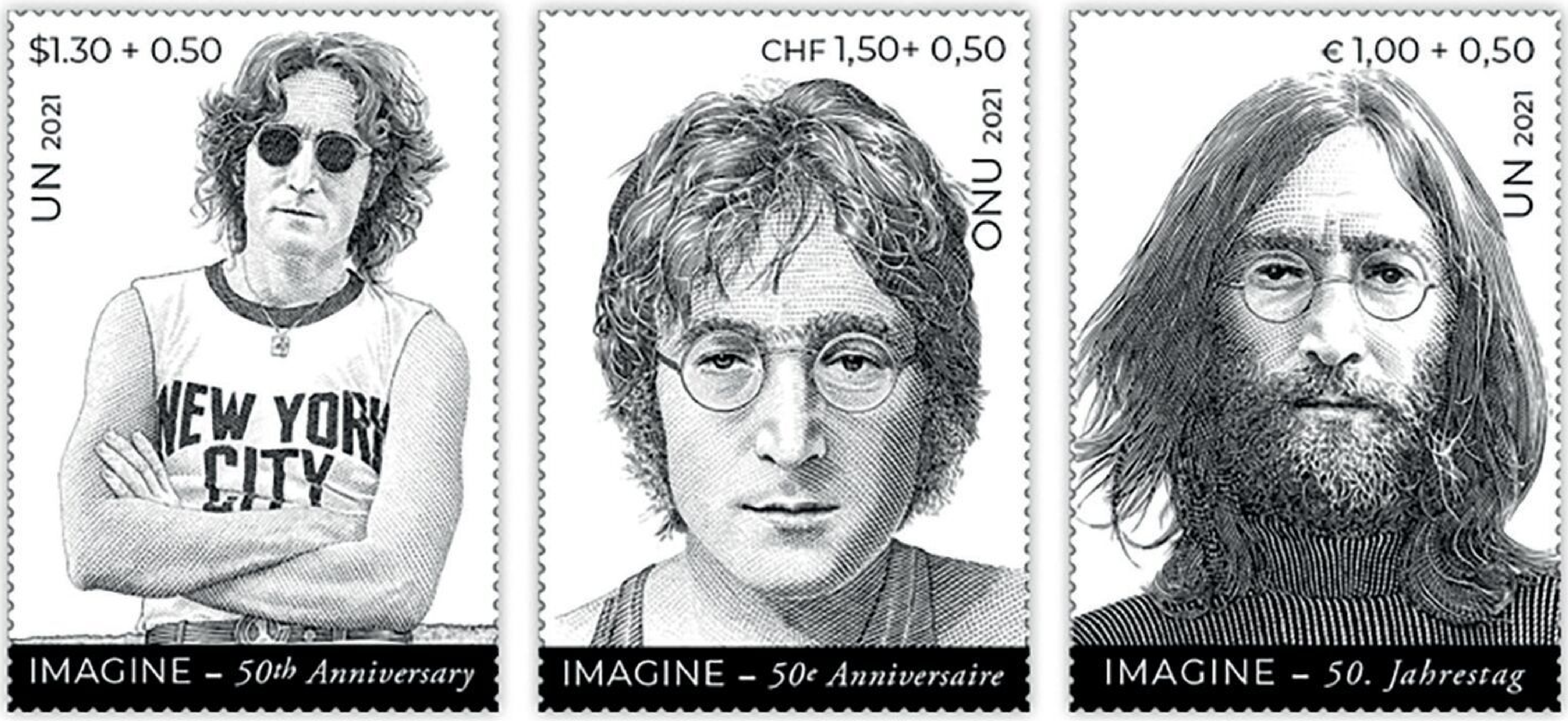
Cat Stevens box, including alternate album

Imagine all the postal

John Lennon anthem's 50th anniversary marked

John Lennon's Imagine had its half-century commemorated on the UN International Day Of Peace, 21 September. The UN issued 150,000 panes of 20 stamps and 20,000 souvenir sheets, featuring images of Lennon. Three photos of him were used by Swedish artist Martin Morck to create three stamps, each denominated for a UN office in New York, Geneva and Vienna by the UN Postal Administration. The souvenir sheets feature the three original photos on which Morck's designs are based.

To obtain stamps, sheets, visit unstamps.org/shop/ john-lennon



Tri-lingual Lennon stamps

Rock continued

Calderone Concert Hall, Hempstead, NY, April 30 1978 2CD, Retroworld, **LA Guns** *Checkered Past*, Frontiers, *Hollywood Raw* 2CD, **Pretty Boy Floyd** *Rock & Roll*, **UFO** *Cleveland 1982*, **Great White** *The Essential* 2CD, Cleopatra (19) **The Mission** *Collected* 3CD, Music On CD, **Eagles Of Death Metal** *Presents: A Boots Electric Christmas*, Universal (26) Vanilla Fudge's **Mark Stein** *There's A Light*, Deko, **Wishbone Ash** *Portsmouth 1980*, Madfish, **The Temperance Movement** *Covers & Rarities*, Earache, **Leaf Hound** *Growers Of Mushroom/ Unleashed* 2CD, [TBC] December (3) **Lucifer's Friend** *The Last Stand*, Lucifer's (17) ***John Fogerty***, *The Blue Ridge Rangers, Again*, BMG February 2022 (25) **Guns N' Roses** *Hard Skool*, gnrmerch.com.

Reggae

The childhood home of **Bob Marley** and **Bunny Wailer**, Second Street, Trench Town, Jamaica, burned down on 18 September. The property, a national heritage site, was being restored by the Tourism Product Development Company as a Wailers Museum, but that's now on hold. Due: November (12) **Lee "Scratch" Perry & The Upsetters** *Return Of The Super Ape*, Cleopatra December (3) **Dennis Brown** *Rare Grooves Reggae Rhythm & Blues Vol 2* 2CD, Graylan.

Soundtrack

Cyrano OST CD, LP, white LP, featuring The National's **Aaron** and **Bryce Dessner**, **Matt Berninger**, Decca, 10 December. Due: November (11) **Henry Mancini** *Movies & Moods* 2CD, Acrobat (19) **John Barry** *The Tamarind Seed*, Silva Screen.

Soul/Funk

November (12) **WAR** *Greatest Hits 2.0* 2CD, Rhino (19) **Incognito** *Always There* 8CD, Mercury (26) **Grover Washington Jr** *In The Name Of Love* 5CD, Soulmusic, **Graham Central Station** *Release Yourself*, Music On CD TBC **MF Robots** *Break The Wall*, [TBC].

Vintage

Elvis Presley *Back In Nashville* 21-track 2LP, blue 2LP, 82-track 4CD, Legacy, *Christmas With*, Acrobat, 12 November. November (5) **Johnny Mathis** *Love Story/You've Got A Friend/ The First Time Ever (I Saw Your Face)/ Song Sung Blue* 2CD, BGO, **Nat "King" Cole** *Cole Espanol*, New Continent, **The Everly Brothers** *One Night At The Royal Albert Hall* 2CD, Cleopatra, **Vic Damone** *The Mercurial Mr Damone*, **Bing Crosby** *Bing's ABC Of Life*, Sounds Of Yesteryear (11) **Johnny Mathis**, **Frank Sinatra** *Christmas With*, Acrobat (19) **Bing Crosby** *Guest Star Time* 2CD, Sepia, **Charles Trenet** *La Mer* 2LP, 10CD, Le Chant Du Monde December (17) **Glenn Miller** *Tex Beneke's Hit Songs*, Sounds Of Yesteryear. ➤

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Plan B

UK government plans for Covid concert passports, Wales introduces them

On 14 September, the UK government confirmed that if Covid data deteriorated in terms of cases, hospital admissions and deaths, putting a greater strain on the NHS, new measures, including proof of Covid double vaccination, may be required for those seeking to attend concerts. This could be done "at short notice in response to concerning data. Therefore, in order to help businesses prepare their own contingency plans, the government will shortly publish more detail about the proposed certification regime that would be introduced. The government would seek to give businesses at least one week's notice before mandatory vaccine certification came into force".

Michael Kill, CEO of the UK Night Time Industries Association, responded: "Businesses up and down the country are once again thinking that they may have to make an enormous, detrimental change to their operating model in the future, if infection rates increase. The idea that a vast, logistically challenging policy can be kept in 'reserve' and implemented at one week's notice is absurd. It's no way to treat the sector. It feels like ministers have no idea what it's like to run a business, let alone the types of businesses we represent. We've already seen the impact of the potential implementation of Covid passports, with an estimated 30% drop in trade. This policy would do so much [more] damage. The government needs to recognise the sacrifices made by businesses within hospitality and the night-time economy. Businesses need certainty if they're to have the confidence to invest and rebuild our industry. To give them this certainty, the government should be clear that vaccine passports have been scrapped completely and aren't part of any Plan B."

On 5 October, the Welsh Senedd voted 28-27 for Covid passports, with attendees at large public gatherings requiring proof of double vaccination or a negative lateral flow test within the previous 48 hours. The scheme applies to nightclubs, indoor venues with 500-plus standing, outdoor with 4,000-plus, and all venues with 10,000-plus. First Minister Mark Drakeford noted that, "We hope introducing the requirement to show a Covid pass will help keep venues and events open. Showing a pass is already part of our collective effort to keep businesses open, with some major events, such as the successful *Green Man Festival*, using it. We'll continue to work closely with all businesses affected, to ensure a smooth introduction and operation of this system."

On 7 October, Northern Ireland First Minister Paul Givan announced that standing at events in indoor venues would be allowed from 14 October, with nightclubs re-opening from 31 October. Meanwhile, in Scotland, Covid pass checks were underway from 1 October, with legal enforcement from 18 October, but Mike Grieves of the Night Time Industries Association stated that its adoption had been a "complete shambles". Finally on the events front, The Independent Label Market record fair is on at Coal Drops Yard, King's Cross, 27 November, while *Louder Than Words* is at Inside Hotel, First Street, Manchester, 12-14 November, including Q&As with **Will Sergeant** (Echo & The Bunnymen), **Barry Adamson** (Magazine), **Frank Bello** (Anthrax) and **John Illsley** (ex-Dire Straits).

Michael Kiwanuka: Welsh festival Covid pass required

Never-released

Nirvana landmark gets 30th anniversary box set overhaul

Nirvana *Nevermind 30th Anniversary* 15-track LP/7" and 16-track CD are out in November. In addition, 5CD/BD and 180g 8LP/7" boxes offer 94 (70 unissued) and 77 tracks (53 unissued), respectively. The CD/BD edition takes in the 17-track video, *Live In Amsterdam Netherlands (Paradiso November 25 1991)*, while both feature the audio, plus 12-track *Live In Del Mar California (Pat O'Brien Pavilion, Del Mar Fairgrounds, December 28 1991)*, 17-track *Live In Melbourne Australia For Triple J (The Palace, St Kilda, February 1 1992)* and 16-track *Live In Tokyo, Japan (Nakano Sunplaza, February 19 1992)*.

Nirvana* Nevermind 30th Anniversary *CD, LP/7", Super Deluxe 5CD/BD, 180g 8LP/7" boxes are on Polydor, 12 November.

Nirvana box sets mine their live archive

Frank at 50

Tony Palmer's **Frank Zappa** film given box set makeover

Frank Zappa's *200 Motels* film celebrates a half-century with 34-track 2CD and 180g 2LP editions, plus an expanded box with slipcased book, key-ring and motel door hanger. It includes an expanded 2CD with nine-track *Demos, Second Movement – Rock Music*, eight-track *Demo Sessions Outtakes*; 33-track *Dialog Protection Reels* CD; CD with seven more, plus 22-track *Swill Pt 1*; 36-track *Alternates & Outtakes* CD; 14 more, plus nine-track *Swill Pt 2* CD.

Frank Zappa* 200 Motels 50th Anniversary *2CD, 180g 2LP, red 180g 2LP,* Super Deluxe *box are on Zappa, 19 November.

200 MOTELS
50th ANNIVERSARY EDITION
DO NOT DISTURB

Frank's flick with Ringo Starr and Keith Moon re-emerges

Photo (Michael Kiwanuka): Olivia Rose

Reap the *Benefit*

Jethro Tull's *Benefit* remixed, remodelled

Jethro Tull's *Benefit* hits 50 with a 4CD/2DVD including 100-page book. It features the *Original Album* CD with ***Steven Wilson*** *Stereo Remixes*, including seven-track *Associated Recordings*; 21-track *Additional Associated Recordings* CD of mono/stereo mixes and two radio spots; eight-track *Live At Tanglewood 1970 Steven Wilson Stereo Remix* CD; 11-track *Live At The Aragon Ballroom, Chicago, 1970 (Mono)* CD; DVD with Steven Wilson 2013 remix/five bonuses, plus 5.1 mix with three; DVD with video of Tanglewood, 1970, plus Steven Wilson 2022 stereo/5.1 mixes.

Jethro Tull* Benefit 50th Anniversary Enhanced *4CD/2DVD box is on Chrysalis, 5 November.

JETHRO TULL
BENEFIT
Chrysalis
Chrysalis

Jethro Tull get the Steven Wilson once-over, twice

Pigs *do* fly

Pink Floyd's *Animals* reinterpreted by all-star cast

Animals Reimagined – A Tribute To ***Pink Floyd*** is out in November, featuring **Nick Van Eede** (Cutting Crew), **Martin Barre** (ex-Jethro Tull), **Graham Bonnet** (ex-Rainbow), **Vinnie Moore** (UFO), **Kasim Sulton** (Utopia), **Jordan Rudess**, **James LaBrie** (Dream Theater), **Pat Mastelotto** (King Crimson), **Al Di Meola** (Return To Forever), **Joe Bouchard** (ex-Blue Öyster Cult), **Patrick Moraz** (ex-The Moody Blues), **Billy Cobham** (Mahavishnu Orchestra), **Rick Wakeman** (ex-Yes), **Jan Akkerman** (ex-Focus), **David J** (Bauhaus), **Carmine Appice** (Vanilla Fudge), **Jon Davison**, **Billy Sherwood** (Yes), **Albert Lee**, **Arthur Brown**. It's followed by a vinyl LP edition in 2022, as well as an auction of a NFT digital version of James McCarthy's six-fold digipak CD artwork.

Animals Reimagined – A Tribute To Pink Floyd *is on Cleopatra, 19 November.*

ANIMALS REIMAGINED

Pigs on the wing again: Pink Floyd tribute

ANIMALS REIMAGINED

Bowie boxes

Fifth in **David Bowie** archive box series due, plus unissued birthday set

The fifth in Parlophone's ongoing **David Bowie** box set campaign is out in November, while his unissued *Toy* album marks his birthday in the new year. The *5. Brilliant Adventure 1992-2001* 11CD includes 128-page book, *Black Tie White Noise*, *The Buddha Of Suburbia*, *1.Outside*, *Earthling*, *'Hours…'*, unissued *Toy* CDs, exclusive 20-track *BBC Radio Theatre, London, June 27th, 2000 Expanded* 2CD, exclusive 39-track *Re:Call 5* 3CD; while the 18LP edition has an 84-page book, *Black Tie White Noise*, *The Buddha Of Suburbia*, *1.Outside*, *Earthling*, unissued *Toy* 2LPs, *'Hours…'* LP, *BBC Radio Theatre, London, June 27th, 2000 Expanded* 3LP, *Re:Call 5* 4LP. They're followed in 2022 by *Toy (Toy: Box)* 3CD and 6 x 10" LP boxes, including 12-track *Alternatives & Extras* (six unissued), 13-track *Unplugged & Somewhat Electric*.

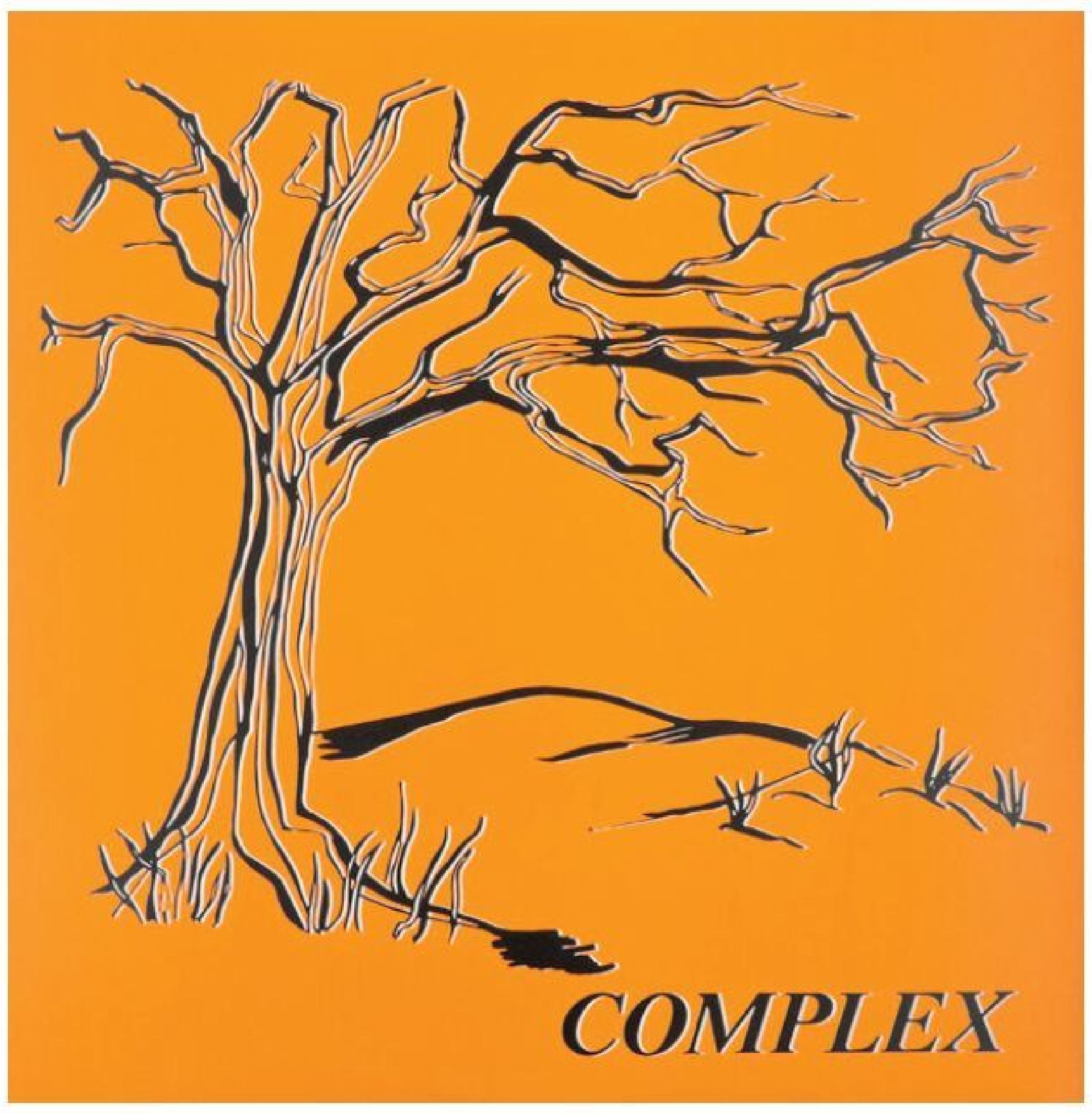
David Bowie *5. Brilliant Adventure 1992-2001* 11CD, 18LP boxes, 26 November, *Toy (Toy: Box)* 3CD, 6 x 10" LP boxes, 7 January 2022, on Parlophone.

David Bowie: the archive trawl continues

DAVID BOWIE
TOY

Cherry prize

Cherry Red label proffers upcoming acquisitions



Complex's £3,000 *RRPG*-rated album due, with unissued songs

In September, the Cherry Red label announced that it'd acquired the catalogue of 60s/70s hitmaker/producer, **Miki Dallon**. Among the acts that he oversaw that will re-emerge on new releases are **Salamander**, **Elias Hulk**, **Dando Shaft**, **Julian's Treatment**, **Julian Jay Savarin**, **Upp**, **Christine Harwood**, **JJ Jackson**, **Bobby Wells**, **The Showstoppers**, **The Chi-Lites**, **Neil Christian & The Crusaders**, **Scots Of St James**, **The Drag Set**, **Our Plastic Dream**, **The Deputies**, **The Jeeps**, **Joyce Bond**, **Greyhound**, **Charge** and **New York Dolls**. Also due are **Chris Farlowe** *Out Of The Blue*, *Born Again*, *Waiting In The Wings*, *As Time Go By*, *The Voice*, *Glory Bound*, *Farlowe That!*, *Hotel Eingang*, *Live In Berlin* and *Hungary For The Blues*; **Miller Anderson**'s solo *Bright City*, *Bluesheart*, *Chameleon*, *From Lizard Rock*, *Through The Mill* and a **Hemlock** set; ***The RAH Band***, *The Crunch & Beyond*, *Going Up*, *Mystery*, *Something About The Music*, *Upper Cuts*, plus remixes/unissued cuts; **Blah Blah Blah** *Gold*, *Stripey*, *Green*, *MR 1*, *Wayay*, *Camouflage*, *30th Anniversary*; **Hawkwind** and solo **Dave Brock**, including unissued 1977/78 live outings; **Suzi Quatro** *Rock Hard*, *Unreleased Emotion*, *Back To The Drive*, *In The Spotlight*; **Bonfire** live/studio sets, including as **Cacumen**; **Plainsong**'s catalogue; and ***Complex*** and *The Way We Feel*, plus unissued cuts.

Got any news? Send it to tim.jones@metropolis.co.uk

Comedy actor and DJ Charles gets his funk on

FUNKIN' HEAVEN

Red Dwarf actor and BBC DJ, **Craig Charles,** on his latest funk compilation

Tell us how the compilation came to be on vinyl.
I'd done quite a lot of compilations over the years, but not on vinyl, until my *Trunk Of Funk Vol 1*, in 2020. As vinyl now outsells CDs in many cases, it made perfect sense to release it on vinyl. And the first volume charted, too, which was amazing.

Did you suggest the albums coming out on vinyl?
All my own work, dear boy!

Did it take long to get the vinyl done?
These days it takes months, especially as major record labels are pressing up sizeable quantities of vinyl again. There's no new record-pressing capacity anywhere, so there's a bottleneck. It's a case of getting a number, taking a seat, and waiting your turn.

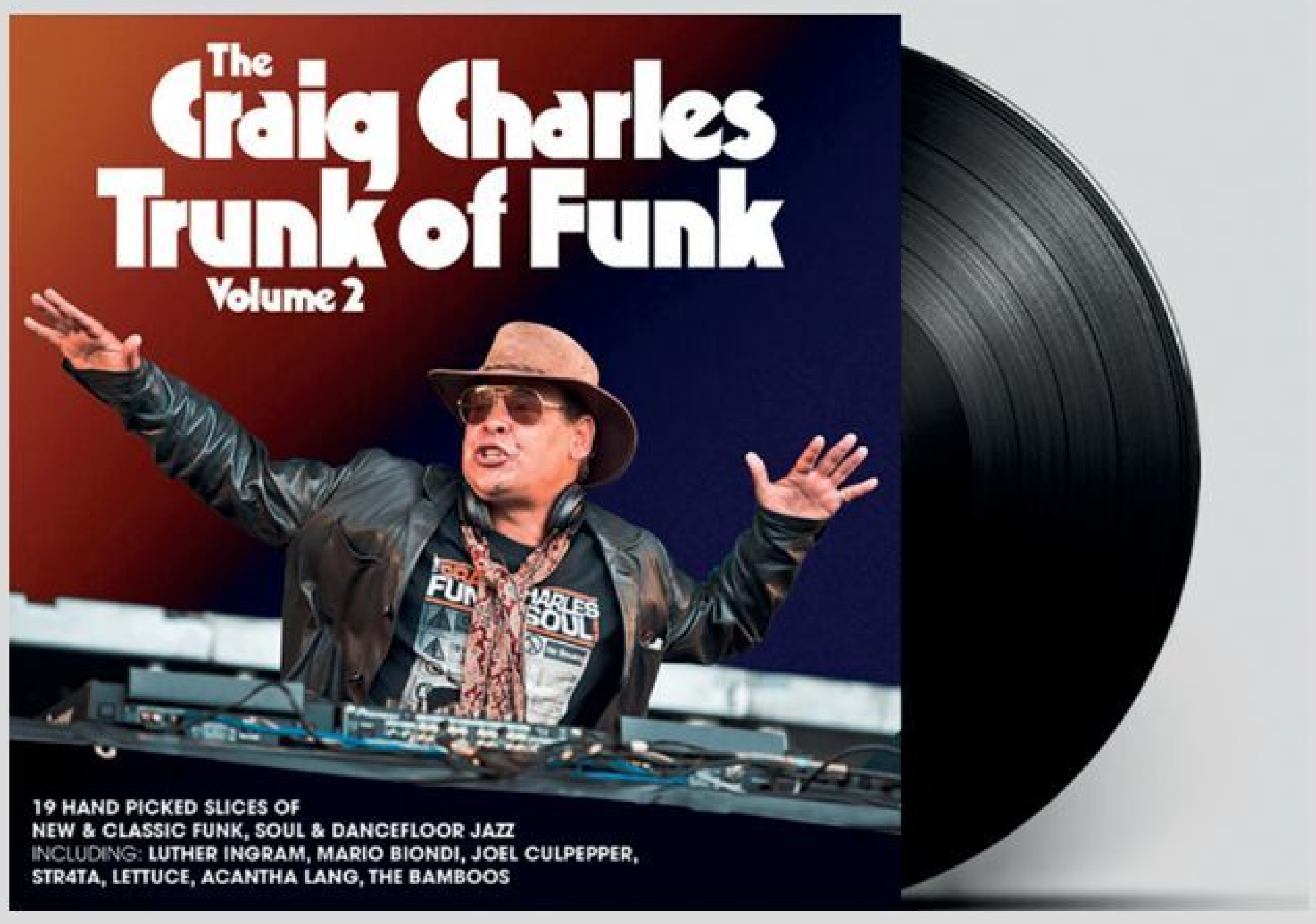
Did you get involved in putting the package together?
Absolutely. I selected the tracks and the running order, and I approved the design and photographs. I want the whole thing to be a good-looking musical journey for the listener.

Is there anything exclusive we should look out for in the collection?
For *Volume 2*, I asked The Allergies and Smoove & Turrell for exclusive re-edits. They both came through, which was good of them. It's nice to have something unique on the album.

Were you involved in the remastering?
The guys at Soul Bank Music take care of the mastering and lacquer cutting, but I got sent test-pressings to check and approve. Then, when the finished copies arrived, I caressed and admired them. Then played them to death. They're like my musical babies. I love them all.

Did anything stand out regarding the process?
Last year, a stack of LPs were delivered to my house to be autographed, but, because of Covid, I was stranded in Barbados. I only just made it back in time to sign them ready for the release day, which gave the guys at Soul Bank Music a few more grey hairs.

> **"THESE DAYS IT TAKES MONTHS TO GET VINYL DONE, ESPECIALLY AS MAJOR LABELS PRESS SO MUCH"**



The Craig Charles Trunk of Funk
Volume 2
19 HAND PICKED SLICES OF NEW & CLASSIC FUNK, SOUL & DANCEFLOOR JAZZ
INCLUDING: LUTHER INGRAM, MARIO BIONDI, JOEL CULPEPPER, STR4TA, LETTUCE, ACANTHA LANG, THE BAMBOOS

Trunk and orderly: *Vol 2* with exclusive edits

Do you have anything else unissued in your archive?
I do, but I'm not going to tell you and ruin the surprise. But there are plans, and everything is gonna be funky and on wax.

Is vinyl an important part of your own collection?
Of course. All music formats have their uses and good points, but people connect with vinyl records on a very personal, basic level. They have both a visual and tactile appeal. Compare being gifted an LP with someone gifting you a music streaming subscription. You'd think, "Oh, you don't really like me, then?"

Craig Charles* Trunk Of Funk Vol 2 *LP, CD are on Soul Bank Music in January 2022. Craig hosts a BBC Radio 6 Music weekday afternoon show, 1pm-4pm.

FIRST SPIN

Readers' virgin vinyl purchases

This month: The Kinks *Well Respected Kinks*

It was a compilation on the Marble Arch label. I think it may have been 12 shillings and 6 pence (aka 12/6) and I bought it from WH Smiths in Harlow, Essex. I would have been seven or eight. I'd saved up my pocket money and played the record endlessly. I even made a record player out of Lego (adapting a stylus into the Lego) and subsequently ruined the record as a result. Years later it was issued on CD in a cracking little box set along with *Sunny Afternoon* (which I think was probably my second record) and *Kinda Kinks*. A few years ago, I bought it again in excellent condition for 50p in a charity shop, and, wow, the vinyl is HEAVY (surprising for a budget label but I guess that was the 60s for you). I also picked up another copy of *Sunny Afternoon* but have never seen *Kinda Kinks* on Marble Arch since. Maybe I should start looking harder. It's certainly not going to be stocked in WH Smiths, though, is it?!

David Rout

NICKI MINAJ Pink FRIDAY

Nicki Minaj, in the pink

UPCOMING VINYL RELEASES

She & Him *A Very She & Him Christmas* silver LP/7", CD, two bonuses each, Merge, 12 November.

Popol Vuh *Vol 2 – Acoustic & Ambient Spheres* 180g 4LP, with *Seligpreisung*, *Coeur De Verre*, *Agape-Agape Love-Love*, *Cobra Verde*, four bonuses, three prints, two posters, BMG, 26 November.

The Weather Station *Ignorance (Deluxe)* 2LP, nine bonuses (two unissued), Fat Possum, 19 November.
Nicki Minaj *Pink Friday* pink 2LP; *Deluxe* coloured 3LP, eight bonuses, Republic, 12 November.

Zéca Do Trombone *Rota-Mar* LP, coloured LP, CD, two bonuses, Alter Cat, 26 November.
Powerwolf *Blood Of The Saints 10th Anniversary* 180g LP, orange, silver, white, red, yellow, blue, flame LPs, 24-track 2CD, 34-track 3CD/book, blue, violet, clear 3LP boxes, each with flag, Metal Blade, 17 December.
The Three Tremors *Guardians Of The Void*, two variant sleeve LPs, Steel Cartel, 8 November.
Roxette *Joyride 30th Anniversary* 50-track 4LP, 3CD, 12 unissued each, Rhino, 26 November.
Tame Impala *The Slow Rush Deluxe* box, with red 2LP, 2x12", 7", two unissued cuts, calendar, booklet, shopuk.tameimpala.com, 22 February 2022.

A VERY SHE & HIM CHRISTMAS

She & Him get festive in silver

Marvin Gaye *What's Going On? 50th Anniversary* 2LP, 10 bonuses, Universal, 3 December.
The Mission *Collected* 180g 3LP, six bonuses, Music On Vinyl, 12 November.
Queen *Studio Collection* 18LP, with *Queen* purple LP, *II* LP, cream LP, *Sheer Heart Attack* red LP, *A Night At The Opera* cream LP, *A Day At The Races* LP, *News Of The World* green LP, *Jazz* red LP, *The Game* LP, *Flash* yellow LP, *Hot Space* blue LP, *The Works* red LP, *A Kind Of Magic* cream LP, *The Miracle* turquoise LP, *Innuendo* blue, purple 2LP, *Made In Heaven* cream, purple 2LP, Virgin, 12 November.
Leaf Hound's *Growers Of Mushroom* is due on green LP in 2022.
The Wedding Present have *24 Songs* out as 12x7", one per month through 2022, via linktr.ee/24songs.
Christian Death *The Dark Age Renaissance Collection, Part 1: The Renaissance* 4LP, 4CD, with *Catastrophe Ballet*, *Ashes*, *Atrocities*, *The Scriptures*, Season Of Mist, 10 December.

5 November **Steve Earle** *Ghosts Of West Virginia*, *Washington Square Serenade*, *Townes The Basics*, *I'll Never Get Out This World Alive*, *Guy*, *Terraplane*, *The Low Highway* coloured LPs, *Townes* coloured 2LP, New West; **Corrosion Of Conformity** *Blind* 2LP, Red; **Dropkick Murphys** *Turn Up That Dial* coloured LP, Dropkick Murphys; **Connan Mockasin** *Jassbusters Two* LP, CD, Mexican Summer; **Gregory Porter** *Still Rising* LP, Blue Note; **Idlewild** *Warnings/Promises* 2LP, Dig!; **Donovan** *Fairytale* 180g LP, **Muddy Waters** *King Bee* blue 180g LP, **The West Coast Pop Art Experimental Band** *Vol 3 – A Child's Guide To Good And Evil* white 180g LP, Music On Vinyl; **Primus** *Green Naugahyde* green 2LP, ATO; **Fela Kuti** *London Scene* coloured LP, Partisan; Mountain's **Leslie West** *Silent Night* LP, Cleopatra; **Dave Holland** *Another Land* yellow 2LP, Edition; **Foghat** *8 Days On The Road* 2LP, Metalville; **Eric Bell Band** *Lonely Man* 10" LP, Morgan Blue Town; **Hipsway** *2021* LP, Last Night From Glasgow**.**

12 November *The Adventures Of Robinson Crusoe* blue 2LP, Silva Screen; **Kid Baltan & Tom Dissevelt** *The Fascinating World Of Electronic Music* LP, We Are Busy Bodies; **Belinda Carlisle** *Live Your Life Be Free* 3LP, green 180g 3LP, Demon; **IDLES** *Crawler* LP, Coloured LP, *Deluxe* 45rpm 180g 2LP, Partisan; **Joe Louis Walker** *Eclectic Electric* coloured LP, **Pat Travers & Carmine Appice** *The Balls Album* LP, Cleopatra; **The Chieftains** *Chronicles* 2LP, 2CD, Universal; **Chicano Batman** *Freedom Is Free* coloured LP, ATO; **St. Vincent** *Daddy's Home* coloured LP, Loma Vista; **Michael Buble** *Christmas* green LP/2CD/DVD/book box, Reprise; **A Certain Ratio** *Loco Remezclada* coloured 2LP, coloured 3LP, Mute; **The Flamin' Groovies** *Jumpin' In The Night* 180g LP, Music On Vinyl; **Paramore** *All We Know Is Falling* silver LP, Fueled By Ramen; **The Chicks** *The Essential* 2LP, Sony; **Poppy** *Flux* coloured LP, Sumerian; ***Cymande*** LP, Alaska; **Porcupine Tree** *Deadwing* LP, Transmission; **HammerFall** *Renegade 2.0* yellow LP, Nuclear Blast; **UK Subs** *A Punk Rock Anthology* red, yellow 2LP, Demon; **BMX Bandits** *Star Wars* LP, Last Night From Glasgow; **The Durutti Column** *A Paean To Wilson* 3LP, durutti.com.

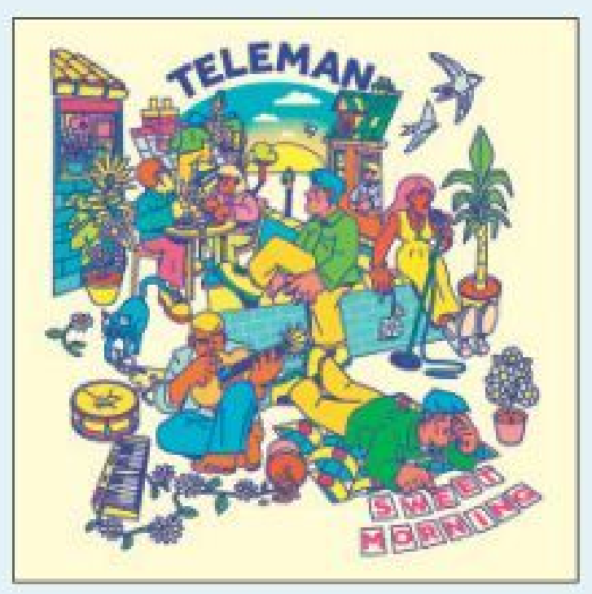
PRESSING MATTERS

Forthcoming limited-run vinyl releases to look out for

SIV DISA
DREAMHOUSE

Siv Disa *Dreamhouse* (Trapped Animal TAR 037 VX, LP, 2021)

New Yorker-turned Iceland resident Siv Disa unleashes a truly special debut album, full of beguiling, night-time pop. Through her captivating vocals and warm production, Disa and her collaborator/producer Sam and the Sea have crafted an intimate, compelling record. There's a limited-edition blue vinyl available from independent shops, as well as a "psychedelic" multi-coloured edition from recordstore.co.uk, limited to 300 copies.



Teleman *Sweet Morning* (Moshi Moshi MOSHI 440 LPX, EP, 2021)

Now operating as a three-piece, much-loved London band Teleman have teamed up with Hot Chip stalwarts Joe Goddard and Al Doyle on this excellent new EP for the feted Moshi Moshi label. This meeting of minds has resulted in an undeniable electronic edge being applied to Teleman's usual heartfelt indie anthems. The EP's getting a limited pressing on light blue-coloured vinyl.

Hana Vu *Public Storage* (Ghostly International GI 386, LP, 2021)

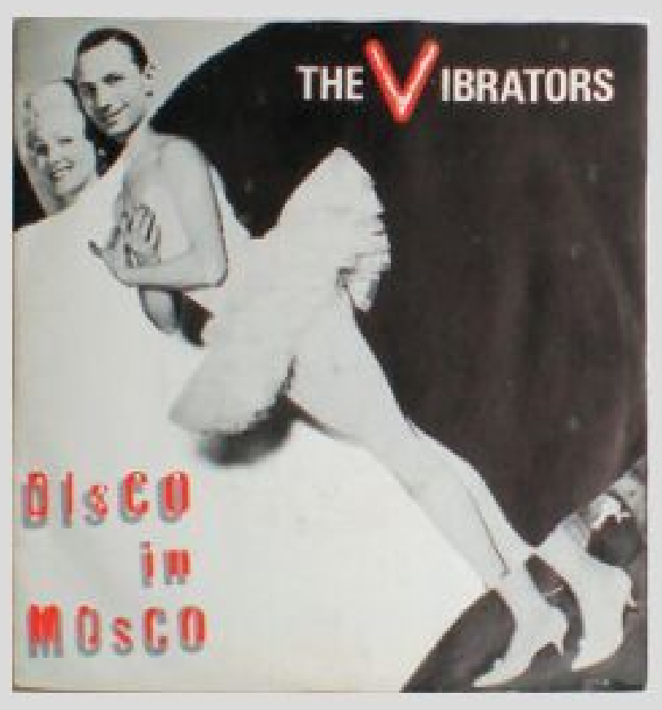
As well as possessing an incredible voice, LA-based Hana Vu is a prolific songwriter, whose atmospheric leftfield pop feels ready to soundtrack all manner of movies. Songs like Gutter, Aubade and Heaven are the initial highlights on her glowing debut release for Ghostly. In addition to the "red marble" edition of the vinyl which you can buy in the UK, there's an "orange marble" version available from Vinyl Me Please and some "yellow marble" pressings for Secretly Society members.

Charlie Ashcroft

The Vinylist

YOU BETTER YOU BET

What's hot for record collectors to invest in?



This month: The Vibrators

Although The Vibrators are not seen as one of the blue-chip punk bands, their music legacy has endured. Their first single, We Vibrate/Whips And Furs, was a delicious Mickie Most pop production that hit the shops in November 1976 (RAK 245, £15). There was also the simultaneous release of the chugging pub rock Pogo Dancing/The Pose (RAK 246, £10), issued as Chris Spedding And The Vibrators.

Although hardcore punks were not impressed with the latter, The Vibrators secured a deal with Epic records, who issued their classic debut LP *Pure Mania* in June 1977 (Epic EPC 82097, £30). Musically, the album was more power pop than punk and Epic worked hard to try to break the band into the charts with the release of the excellent Baby Baby/Into The Future (1977, EPC 5302, £10) and London Girls/Stiff Little Fingers (1977, EPC 5565, £10).

As bass player Pat Collier had left to form The Boyfriends, Gary Tibbs was drafted in to replace him and appeared on their second LP, *V2* (1978, EPC 82495, £30), another winning collection of direct punky pop tunes slightly harder in tone than Buzzcocks who were beginning to chart. Automatic Lover/Destroy (1978, SEPC 6137, £7) looked like it was going to chart high, and though it only reached No 35, the boys did get to vibrate on *Top Of The Pops*. Sadly, Dee D. Jackson's Donna Summer-esque Automatic Lover (same title, different song) wiped the floor with them on *TOTP*, complete with dancing silver robot, taking it all the way to the Top 5. The last Epic Vibrators single was the excellent Judy Says (Knock You In The Head)/Pure Mania (1978, Epic EPC 6393, £10), peaking at No 70.

Gary Tibbs went on to join Roxy Music and then Adam And The Ants. As for The Vibrators, they have kept going in various shapes and forms. Their greatest single? Released in 1980, it was Disco In Moscow/Take A Chance (Rat Race RAT 4, £4).

Ian Shirley

ORIGINAL TELEVISION SOUNDTRACK
THE ADVENTURES OF ROBINSON CRUSOE
MUSIC BY ROBERT MELLIN AND GIAN-PIERO REVERBERI

One of children's TV's most memorable themes, *Robinson Crusoe*

19 November **Sebastien Tellier** *Politics* LP, Record Makers; **Christian Death** *The Wind Kissed Death* LP, Season Of Mist; **Art Blakey** *The Big Beat*, **Donald Byrd** *Places And Spaces*, **Bobbi Humphrey** *Fancy Dancer*, **Horace Silver** *6 Pieces Of Silver* 180g LPs, Blue Note; **Ryuichi Sakamoto** *Esperanto* LP, Wewantsounds; The Meters' **Leo Nocentelli** *Another Side* LP, CD, LITA; **The Weeknd** *The Highlights* 2LP, XO; **Gillian Welch & David Rawlings** *All The Good Times* LP, Acony; **Wiz Khalifa** *Rolling Papers* 2LP, Atlantic; **Lucinda Williams** *Lu's Jukebox Vol 5* LP, Highway 20; **Jackie Mittoo** *The Keyboard King At Studio One* blue 2LP, Soul Jazz; **Steven Wilson** *Last Day Of June* 180g LP, blue 180g LP, **Pharoah Sanders** *Africa* clear 180g LP, **John Mayall** *Wake Up Call* 180g LP, **Guano Apes** *Planet Of The Apes* red 180g 2LP, **Shocking Blue** pink 180g LP, Music On Vinyl; **Autechre** *Chiastic Slide*, *LP5* LPs, Warp; **Black Label Society** *Mafia*, *Stronger Than Death* coloured 180g 2LPs, *Blessed Hellride* coloured 180g LP, E One; **Colin Blunstone** *One Year* 2LP, Sundazed; **Inspiral Carpets** *The Beast Inside* mauve 2LP, Mute; **Ringo Starr** *Change The World* 10" LP, Universal; **Jah Wobble** *Metal Box: Rebuilt In Dub* silver, blue 2LP boxes, CD, **Bob Marley** *Trenchtown rockers* LP, Cleopatra; **Charles Mingus** *The Black Saint And The Sinner Lady* LP, Verve; **Fela Kuti** *Live!* red 2LP, Partisan; **Ladyhawke** *Time Flies* LP, BMG; **Katatonia** *Dethroned And Uncrowned* LP, Peaceville.

23 November **Stealing Sheep & The Radiophonic Workshop** *La Planète Sauvage* coloured LP, Fire.

26 November *Full Metal Jacket* LP, Mondo; *The Life Aquatic With Steve Zissou* blue 2LP, Disney; **Popa Chubby** *Back To New York City*, *Universal Breakdown Blues* 2LPs, Dixiefrog; ***Buck Owens*** coloured LP, Sundazed; **BMX Bandits** *Life Goes On*, ***Hipsway*** LPs, Last Night From Glasgow; **DAF** *Nur Noch Einer* LP, CD, Grönland; **Gerry Mulligan** *Night Lights* 180g LP, New Land; **The Undertones** *West Bank Songs 1978-83* pink, white 2LP, **Slade** *In Flame* coloured LP, **The Dave Clark Five** *Glad All Over* white LP, **ELP** *Pictures At An Exhibition* coloured LP, **Daryl Hall & John Oates** *Live At The Troubadour* 3LP, **Goldfrapp** *Head First* purple LP, BMG; **Deep Purple** *Turning To Crime* 2LP, clear 2LP, CD, Earmusic; **Magma** *BBC Londres 1974* red 180g 2LP, **Stray Cats** *Live At Rockpalast* silver 180g 3LP, Music On Vinyl; **Swamp Dogg** *Have You Heard This Story?* coloured LP, Alive; **The Groundhogs** *Roadhogs* 3LP, Fire; **Oscar Peterson** *A Time For Love* blue 3LP, Mack Avenue; **Thelonious Monk** *Live In Montreal 1965 Vol 1*, *Vol 2*, **Art Blakey** *Golden Boy*, **James Brown** *The Singles Vol 3* LPs, Honeypie; **Tangerine Dream** *Probe 6-8* LP, CD, Kscope; **The White Stripes** *Elephant*, *Icky Thump*, *Get Behind Me Satan* LPs, Third Man; **Dave Lee Roth** *Diamond Dave* LP, pink LP, CD, Cleopatra; **Savatage** *Power Of The Night* LP, Ear Music; **Fu Manchu** *A Look Back* coloured 2LP, At The Dojo; **The Primitives** *Lovely* blue LP, *Galore* red LP, Demon; **Pat Metheny** *Road To The Sun* LP, BMG; **Broken Social Scene** *Feel Good Lost* 2LP, Arts & Crafts.

1 December **Beans On Toast** *Survival Of The Friendliest* LP, beansontoastmusic.com.

3 December *The Suicide Squad OST* LP, Mondi; **LP** *CHURCHES* LP, CD, PIAS; **Leo Abrahams** *Scene Memory II* LP, Figureight; **The Larry Douglas Alltet** *Dedications* LP, clear, silver ➤

VINYL FETISH

THE CRITTERS
YOUNGER GIRL
(LONDON AMERICAN HAR 8302, LP, UK, 1967) £40

The Critters/Younger Girl

The US Vietnam draft derailed many a burgeoning pop career. Among the unluckiest must surely be 60s New Jersey group The Critters, who lost no fewer than three members due to call-ups.

Around 1964 The Vibra-Tones were a garage/bar/covers band comprising Jack Decker, Chris Darway, Kenny Gorka and Jimmy Ryan, with Bob Podstawski on sax. The latter invited his good friend Don Ciccone to audition. He joined and the band became The Critters. Thanks principally to Ciccone's contacts they secured deals with Kama Sutra Productions and Kapp Records.

Although Ciccone was a prolific songwriter, their first single release in December 1965 was a creditable version of Jackie De Shannon's Children And Flowers, with Ryan singing lead. It failed to chart but a version of John Sebastian's Younger Girl, released in April 1966, reached No 42 in the States.

In August came this fine debut album, trademark harmonies abounding. Ciccone's songwriting sparked other group members to contribute their own songs – six by Ryan, two by Darway and two by Ciccone. One of Ciccone's compositions, and their third single, provided the group with arguably their finest moment: Mr Dieingly Sad was a gorgeous slice of warm sunshine pop, with a fine vocal by Ciccone and more of those beautiful harmonies.

All three single A- and B-sides appeared on the album. But Podstawski had already been called up, and Ciccone and Decker would follow. In fact, Ciccone barely had time to write one final song (Everything But Time) to make up the album listing before leaving the group, the album only partially recorded.

Younger Girl reached No 147 in the US and three further fine singles for Kapp would follow. By 1968, Ryan and Gorka were the only originals, releasing two more albums before finally splitting, though Ciccone would form a new Critters band in 2007.

Ryan recalls that recording this first album "wasn't the best experience. We had many arguments with producer Artie Ripp about arrangements, NOT using studio musicians etc. Many of the recordings were mixed in our absence, and I was unhappy with the results, save for Younger Girl and Mr Dieingly Sad, which were fine."

Mr Dieingly Sad remains an early soft rock/sunshine pop classic. Ryan went on to work with Carly Simon, Cat Stevens and many others.

David Pearson

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Versace black cotton jacket with gold metal buttons and sequins, made for and worn by Michael Jackson. Estimate: £1,000-1,500

IVOR NOVELLO
TONY CARR
"March of the Mods"
1965

Ivor Novello Award, awarded to Tony Carr for March of the Mods 1965. Estimate: £700-1,000

Vinyl Records & Music Memorabilia Auction
18 November

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LPs, **Azar Lawrence** clear, white, violet, grape LPs, LITA; **Lull** *Moments* 2LP, Cold Spring; **Fucked Up** *Year Of The Horse* 2LP, TankCrimes; **Godflesh** *Long Live The New Flesh* 4LP, Avalanche; **Train** *Christmas In Tahoe* coloured 2LP, Sunken Forest; **Can** *Live In Brighton 1975* gold 3LP, 2CD, Mute; **Jerry Garcia Band** *Live* 5LP, ATO; **Eddie Hazel** *Game, Dames, And Guitar Thangs* coloured LP, Real Gone; **Eva Cassidy** *Live At Blues Alley* 45rpm 2LP, Blix Street; **The Waterboys** *Room To Roam* 45rpm 180g 2LP, Chrysalis; **Epica** *Omega Alive* 3LP, 2CD, Nuclear Blast; **Costa Blanca** *Viaje A Prantia* LP, CD, Altercat; **Percy Mayfield** *Walking On A Tightrope* LP, **Jerry Lee Lewis** *Last Man Standing* white 180g 2LP, **Blue Rondo A La Turk** *Chewing The Fat* blue LP, Demon.

10 December **Jimmy Smith** *Home Cookin'*, **Reuben Wilson** Love Bug, **Herbie Nichols** *The Prophetic Vol 1 & 2*, **Kenny Cox** *Introducing* 180g LPs, Blue Note; The Moody Blues' **John Lodge** *The Royal Affair And After* coloured LP, CD, BFD; **Anti-Flag** *Die For The Government* coloured LP, New Red Archive; **Baxter Dury** *Mr Maserati* LP, Heavenly; **The Wombats** *Proudly Present… This Modern Glitch* 2LP, Rhino; Mr Big's **Paul Gilbert** *'TWAS* LP, CD, The Players Club; **Shaggy** *Christmas In The Islands* 2LP, BMG; **Roger Sanchez** *Another Chance* LP, Sony; **Neil Young & Crazy Horse** *Barn Deluxe* LP/CD/BD, Reprise.

17 December **Killing Joke** *2003* purple 2LP, Spinefarm; **Seth Lakeman** *Make Your Mark* LP, coloured LP/print, CD, Honour Oak; **Bernard Purdie** *Soul Is… Pretty Purdie* clear, brown, yellow, gold 180g LPs, LITA; **The Meteors** *Doing The Lord's Work* LP, Svart; **10,000 Maniacs** *Eldorado* LP, Mobile Fidelity.

24 December Hot Chip's **Alexis Taylor** *Silence* LP, Orbistor.

31 December **Don Cherry** *Organic Music Theatre*, *The Summer House Sessions* LPs, Blank Forms; **Skid Row** *The Atlantic Years* 7LP, Traffic's **Dave Mason** *All Together Again* LP, BMG; Wu-Tang Clan's **RZA** *Ghost Dog* LP, 36 Chambers; **Beans On Toast** *Knee Deep In Nostalgia* LP, CD, BOT Music; **Ty Dolla $ign** *Featuring* 2LP, Atlantic.

7 January 2022 **Years & Years** *Night Call* LP, CD, Polydor; **Alabama 3** *Exile In Coldharbour Lane* coloured 2LP, One Little Independent; Alice In Chains' **Jerry Cantrell** *Atone* coloured LP, Label Exclusive.

14 January **Eliminator** *Ancient Light* LP, red LP, CD, Cherry Red; **Seth Lakeman** *Freedom Fields* 180g 2LP, Honour Oak; **The Lumineers** *Brightside* LP, CD, Decca; **Earthless** *Sonic Prayer*, *Rhythms From A Cosmic Sky*, *From The Ages* LPs, CDs, cassettes, Nuclear Blast; **Bonobo** *Fragments* 2LP, clear, red, test-pressing 2LPs, CD, Ninja Tune; **Cat Power** *Covers* LP, silver LP/7", CD, Domino; **Marco Beltrami** *Venom: Let There Be Carnage* red 180g LP, Music On Vinyl.

21 January **Lawnmower Deth** *Blunt Cutters* LP, green LP, CD, Cherry Red; **Jackie McLean** *Destination Out*, **Don Cherry** *Where Is Brooklyn?* 180g LPs, Blue Note.

28 January **Tokyo Blade** *Fury* LP, red LP, CD, Cherry Red; **Tori Amos** *Ocean To Ocean* 2LP, Decca; **Eels** *Extreme Withcraft* LP, CD, E Works; **Trivium** *In The Court Of The Dragon* 2LP, Roadrunner.

February **Vader** *Blitzkrieg In Texas: Live 2005* LP, vader-store.com.

4 February **Lady Gaga** *Dawn Of Chromatica* coloured LP, Interscope.

11 February **Alt-J** *The Dream* LP, red, pink, clear LPs, CD, cassette, Canvasback; **New Order** *Still* clear 2LP, store.neworder.com.

18 February **Joe Henderson** *Inner Urge*, **Lee Morgan** *Caramba* 180g LPs, Blue Note.

25 February **Johnny Marr** *Fever Dreams Pts 1-4* 2LP/CD/print, white 2LP/CD/print, 2LP/cassette/print, BMG.

4 March **Delerium** *Faces, Forms & Illusions*, *Morpheus*, *Syrophenikan*, *Spiritual Archives*, *Stone Tower*, *Spheres*, *Spheres II* white 2LPs, CDs, Metropolis.

11 March **The Boo Radleys** *Keep On With Falling* LP, CD, Boostr.

18 March **Cassandra Wilson** *Blue Light 'Til Dawn*, **Geri Allen** *Twenty One* 180g LPs, Blue Note; **Santana** *Blessings And Miracles* 2LP, BMG.

15 April **Milt Jackson** *With John Lewis, Percy Heath, Kenny Clarke, Lou Donaldson & The Thelonious Monk Quintet (1948-52)*, **Bud Powell** *Time Waits* 180g LPs, Blue Note.

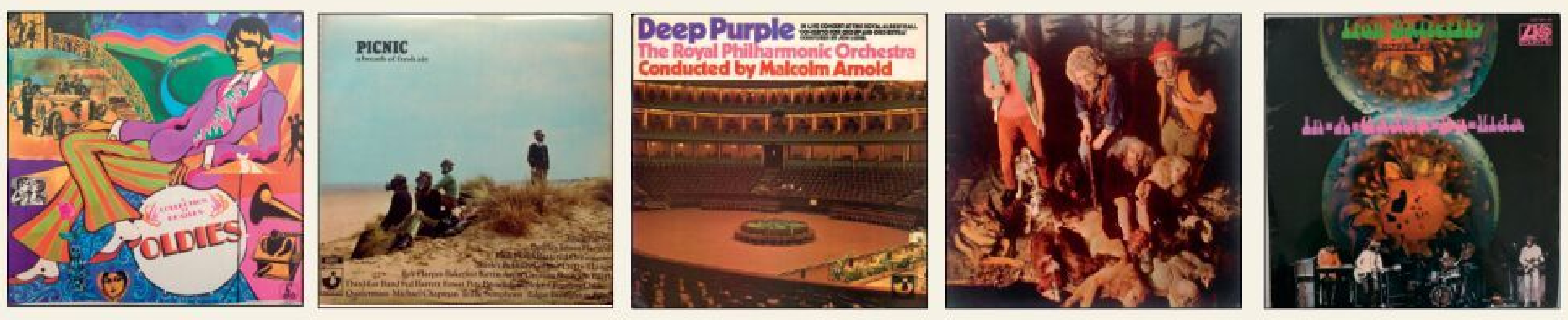
22 April **Jason Aldean** *Macon, Georgia* 3LP, BMG.

6 May Pennywise's **Jim Lindberg** *Songs From The Elkhorn Trail* LP, CD, Epitaph.

27 May **Olivia Newton-John** *Physical* LP/poster, green, red, purple LPs/posters, Prism; **Liam Gallagher** *C'mon You Know* LP, CD, Warners.

MY TOP 5

Readers' stand-outs from their record collection



The Beatles ***A Collection Of Oldies (But Goldies)*** (Parlophone PMC 7016, LP, UK, 1966) **£100**
My very first album. I was 12 and was like a kid in a sweet shop. All those fantastic songs in one place, although I must confess, I've never been that keen on Michelle or Yesterday. But Paperback Writer and Eleanor Rigby showed how their music was developing.

Various Artists ***Picnic* (a breath of fresh air)** (Harvest SHSS 1/2, LP, UK, 1970) **£20**
This album shaped my music taste for the rest of my life. From hard rock, through folk, jazz, experimental, psych to orchestral and all points in between. Not a bum track to be seen or heard. Deep Purple, Barclay James Harvest, Pretty Things, Pete Brown, Roy Harper and 14 other outstanding artistes.

Deep Purple & The Royal Philharmonic Orchestra ***Concerto For Group And Orchestra*** (Harvest SHVL 767, LP, UK, 1970) **£75**
I can't believe this album doesn't get more credit and attention. The musicianship alone makes it a stand-out, particularly Ritchie Blackmore, who apparently didn't want to do the gig. Faultless in my opinion and confirmed my new interest in classical/orchestral music.

Jethro Tull ***This Was*** (Island ILP 985, LP, UK, 1968) **£250**
The underground takes the mainstream by the scruff of the neck and comes out on top. The album cover alone was worth the price of admission as you could use it to confuse your parents. The tracks themselves were exceptional.

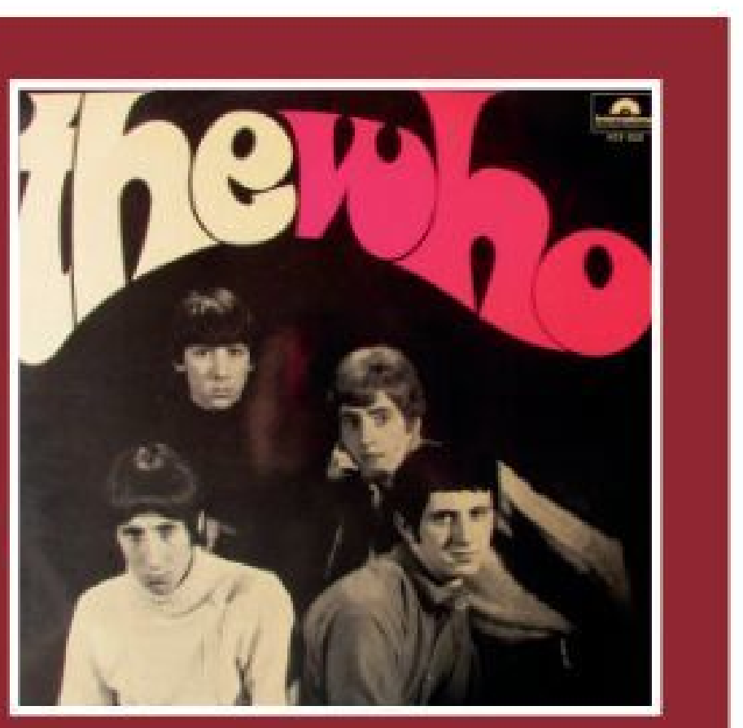
Iron Butterfly ***In-A-Gadda-Da-Vida*** (Atlantic Hats 421-35, LP, Spain, 1969) **£30**
A holiday present from Spain and another album not given its due credit, despite selling millions. The title track is an epic on a grand scale and the "supporting" tracks are not too shabby, either: Flowers And Beads, Are You Happy and Termination fill the hippie need. ***Jon Hawkins***

PRE-ORDER
PAUL
GILBERT
'TWAS

Paul Gilbert gets festive

MY PRECIOUS

Klaudia Schifferle on *The Who* LP
"I had to do many small jobs so that I could buy my first album, in 1966, age 11. It was *The Who*, who were "my generation". I didn't understand a word of English, but their incredible energy and directness fascinated and electrified me. I listened to the songs over and over again, much to the annoyance of my neighbours. In 1972, I finally saw the band, outside Zurich, in the countryside. I climbed over a hedge past Hell's Angels who were guarding the gate, and I was so happy to experience the songs in concert."



Kleenex's Klaudia Schifferle's ONETWOTHREE is on Kill Rock Stars.

FIRST SPIN/MY TOP 5

If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

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After 44 years of hearing only outtakes, remixes and mud...

NOW IT REALLY SOUNDS LIKE A M.F.

Found in the attic of producer Daniel Secunda, a crystal-clear 1977 'Copy Master'!

On release in 1977, Johnny Thunders & the Heartbreakers' *L.A.M.F.* had a mastering fault, widely condemned as a 'muddy mix'. Track Records went bust and the master was lost - so subsequent releases were compiled from outtakes or re-mixes. Forty-four years later, the master has been found in an attic - and *L.A.M.F.* can at last be heard as the band and producers intended!

"Previously buried clarity enables the astounding live chemistry sparking between band-members to rear unfettered at full power … Nobody in love with this definitive NYC classic should hesitate to splash out" *– Kris Needs, Classic Rock, 9/10 review.*

CD edition in hard-back 32-page book with bonus disc of four demo sessions and more.

Other titles available in shops and online include

Johnny Thunders – *Que Sera, Sera: Resurrected* 3CD box, 2xLP

Johnny Thunders & Wayne Kramer – *Gang War!* CD, 2xLP

Johnny Thunders & the Heartbreakers – *D.T.K* LP, CD

The Waldos – *Rent Party* LP, CD and digital

The Dark – *The Beginning and the Living End* CD

Iggy & the Stooges – *From KO to Chaos'* 8-disc CD box set

Geraint Watkins & the Dominators – 2LP & CD

www.jungle-records.com

RC investigates

Acorn Antiques in Gwersyllt, Wrexham: vinyl squirreled away; HMV's Nipper at Pilgrim Antiques Centre, Dorking

Antique Shop Boys

UK antiques sellers often harbour troves of records among their wares. **Tim Jones** took a virtual trip to identify some potential prospects

In 2018, BBC Radio 4 reported that "People no longer go into antiques shops", contending that they'd "rather scroll through something online". Yet, more often than not, when visiting antiques shops, centres, fairs and markets, BBC TV's *Antiques Road Trip* and *Bargain Hunt* brush by boxes, crates and piles of vintage LPs and 78s. So, if antiques outlets *are* being frequented less by shoppers than in the past, there's an opportunity there for record collectors. For while a small percentage of antiques retailers present their vinyl in protective sleeves sporting hefty price tags, most are *not* aficionados, offering those in the know the chance of a bargain. So, where to begin?

Antiques-atlas.com offers an A-Z list of English counties, plus regional guides for Scotland, Wales and Ireland. If you click on an English county, for example, Avon, a broad area is shown, taking in neighbouring counties, as well as a list of sellers. Such geographical listings make for a starting-point for local/regional searching, and each listing provides basic details about antiques centres, auction houses, private dealers, carboots/markets, antique shops and antique fairs. It's a case of clicking on each, then using the contact details to interrogate retailers as to whether they have any old records, memorabilia, instruments or the like. Some antiques centres' entries look worth a punt, such as "over 100 stalls", while others are less likely: "furnishings, furniture, windows".

Sellingantiques.co.uk claims to be "the UK's largest antiques website", with 619 dealers in its A-Z (including their phone numbers). However, it lacks any description of dealers' specialisms, so it'll be a case of clicking on wares pictured, then calling the seller. Similarly, **antiques.co.uk** features an A-Z of hundreds of outlets, while offering just a business name and address, though the Antiques Centres link details retailer specialties.

Likewise, **mbe.co.uk** has a national Antiques Dealer Directory with an A-Z of names and contact details, though it's not arranged by county, and **antiques-info.co.uk** has an A-Z list for England, organised county by county, plus those in Wales and Scotland with contact details. **Antiques.com** boasts "20,000 antiques stores in 20 countries", with lists of antique dealers, collectibles dealers, flea markets, antique auctions, events/shows and antique malls. Clicking on a dealer reveals their contact details, albeit without specific descriptions of their inventories.

Antiqueable.com has links to sellers in Canada, the US, Australia and the UK/Ireland, with separate entries for England, Wales, Scotland, Northern Ireland and Ireland. Click on each country and there's an A-Z listing for it, along with short descriptions of the types of antiques offered, plus phone numbers/webpages. Hence, for example, in North Wales, Gwersyllt's Acorn Antiques & Collectables boasts "an excellent assortment of old, vintage and antique treasures". A phone call confirms that it has a specialist record stall, plus others with records/memorabilia, while nearby Marchwiel Antiques Centre has a dedicated records stall.

> **"People no longer go into antiques shops, Radio 4 contends"**

Antiqueswebsite.co.uk proclaims a "one-stop online resource for antiques, collectables, memorabilia" and more, "with over 3,000 companies, including clubs, dealers, antique and junk shops, and associations". Click on "Shops, Deals, Auctions And Fairs" and dealers are listed – though not in A-Z order – under Categories, and if you click through, you'll find specialisms and contact details. For instance, Torridge Auctions deals in "music memorabilia/musical instruments", and "music, film, TV and sports memorabilia", and another click on the description reveals their address in Bideford, Devon. Similarly helpful "music"-related links detail: RAM Collectible Toys, Herne Bay, Kent; Southern Counties Auctioneers, Netherhampton, Salisbury; Stephen Roberts, Watton, Norfolk; and Suffolk Heritage Antiques & Reclaim Centre, Copdock, Ipswich. The top-bar menu features under "Counties" an A-Z listing for England & Wales, while a click on "Music, Film & TV Memorabilia" leads to a list featuring Pilgrim's Antiques Centre, Dorking, Surrey; The Swan At Tetsworth Antique Centre, Oxon; Battle Orders Ltd, Polegate, East Sussex; and Ewbank Auctions, Woking, Surrey.

Antiquestrailmap.co.uk lists antiques centres (numbering 310), antiques shops (638), auction rooms (179), established fairs & markets (65), flea markets (40), vintage shops (476), and vintage hifi & record shops (95). Clicking on each category reveals outlet contact details, albeit not in A-Z order. However, there *are* maps with pin graphics that, when clicked on, reveal emporiums in a particular area, while a click on "Locations" reveals retailers in England, Ireland, Scotland and Wales. Clicking on a patch familiar to myself, Wales, its list includes both counties *and* regions, though Clwyd (defunct as a county since 1996) lists two emporiums, while two of its successors, Flintshire and Denbighshire, have two and three, respectively, and North Wales has one! So, evidently, some double-checking will be required to glean all the pertinent information. But it's a start for an antiques road trip, and now all you need is the £200 starting money, just like they have on the telly!

Have you bought any records or music memorabilia from an antiques outlet? If so, let us know via rc.editorial@metropolis.co.uk.

Antiques Centre dealers

Numerous antiques centres across the country have specialist bona fide record dealers, including those in Freeman's Common Antiques Centre, Leicester; The Vintage Emporium & Hexham Antiques Centre, Hexham; GB Antiques Centre, Lancaster Leisure Park, Lancaster; Blackfriars Antiques Centre, King's Lynn; Rutland Antiques & Art Centre, Uppingham; The Beehive, Alnwick; Rare UK Vinyl & Posters, Hemsworth Antiques Centre, Lincs; Record Junkies, Click Antiques & Vintage, Northampton; Centurion Records, Hungerford Antiques & Collectables Centre, Hungerford; Record Mart, Dagfields Crafts & Antiques Centre, Nantwich; Turntable Coffee & Vinyl, Blaby Antiques Centre, Blaby, Leics; Hip City, Battlesbridge Antiques Centre, Battlesbridge, Essex; Convoy Records, Lady Hayes Craft & Antique Centre, Frodsham.

Do you know of any others? Let us know via rc.editorial@metropolis.co.uk.

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The Collector

This month: Paranoid London's Gerardo Delgado

"I have everything I need": Gerardo with his collection

DJ/producer/musician and one half of Paranoid London, Gerardo Delgado, has spent most of his life crate-digging around the world from London to New York. He has worked with some of the most fabulous voices in the music business, from Simon Topping (A Certain Ratio) to Alan Vega (Suicide) and recently produced a new album for Shoko, a Japanese artist. His modern take on acid house has made Paranoid London sought-after producers and remixers. Having supported the Chemical Brothers, their live Paranoid London show is a must-see from Glastonbury to the Panorama Bar. "Destroying crowds," they say, "is the name of the game."

What do you collect, and why?
I don't really collect records anymore. When you get older you tend to have all the records you need. I collected in my younger days like a man possessed – I was out five days a week in record shops. I was pretty obsessed, down to knowing what time the vans delivered to the shops and which shop would get certain records in first, so I could get first dibs on them. Having many friends who worked on the other side of the counter also helped in getting that golden gem in your bag. I then ended up helping in Fat Cat records so was able to get my young grotty hands on all those wonderful British, Europe and American amazing pieces of vinyl. It was a young man's dream. Good times.

How big is your collection?
I would hate to admit to the amount of records I own. But they are stored over three houses in two countries. I still own all my records, even the shit ones I can't let go – they are all a part of me. I can tell you when and where I bought every single one. My records are like photos for other people. They take them to remember special times or places they visited. I can pull out any record from my collection and it will have a story or a memory for me. I can remember the first time I played records out and certain clubs I was going to or that B-side I just played because I thought it was too good not to play to the world.

What do you think it is worth?
I have a rough idea but if my partner found out she would sell them. To her they're just bits of plastic and I'm not saying anything different. Like any man or woman, what records I think are brilliant and genius, to someone else they're not worth the vinyl they're pressed on. I'm sure I have some very expensive records – honestly, I'm not looking on Discogs – people would love to own. But I'm not sure my Italian house screamers would have that many takers!

How and where do you store it?
I've lived in different countries so I have my collection spread out. I lived in Spain for 20 years and the bottom floor of my three-storey house is where we – myself and Quinn, my partner in Paranoid London – planned world domination. I have thousands of records on that floor and probably bored Quinn slowly insane. I played him white labels, B-sides and samples we could use on that first album. Hours of listening to records to get our sound just right. I also have a large amount of records in my house in England, which my partner is always moaning are cluttering the place up. I'm a nightmare for walking in from the studio and leaving them just lying around for weeks before putting them back on the shelves.

> "I used to bunk off school to go to London looking for records"

What's the rarest/most unusual/most valuable item you have?
Probably a big pile of white labels I collected in the late 80s/early 90s when I used to pop into Fatcat Records and help out a bit sometimes. Most were nicked out of [founder] Alex Knight's record tray. He still doesn't know. Ha! Ha! To this day I don't know who they are by – Detroit, Chicago, dark moody techno with not much going on. Amazing. I still play them today or sample them. I have a large selection of disco records that I'm very fond of as I have good memories of going to Vinylmania Records in New York and spending hours talking to the lovely owner Charlie Grappone, who would explain exactly when these gems of tracks were played at the Paradise Garage by Larry Levan. Filling three record boxes was easy to do in that shop.

What elusive gem are you still after?
I've stopped looking for records – I have everything I need. I use my record collection as a tool to make new records for PL, to either sample, loop or just make edits to DJ with. I'm always finding records I've forgotten about, or finding tracks I overlooked back in the day. I have a sound in my head that I like so I've stopped searching for new tracks. I just make all my records fit into the PL world that's in my head.

What's given you the biggest thrill?
Playing a 35-year-old track nobody has, [that makes] one young kid roll up with a smile asking what the hell it is. Just seeing his excitement, just the same as when I first heard it. There's something magical about witnessing that experience in someone else. Turning young kids onto raw electronic drums and simple underproduced house is always a thrill. The beauty of a simple record only made for one purpose: the dancefloor.

How do you track stuff down?
I don't need to track records down; I have everything I need. I collected records by running around shops in London. In those days you would be in a shop and some mate or associate would walk in and show you what he had just bought somewhere else. Next thing, 15 blokes would leave sharpish to get their copy before it sold out. Knowing Soho very well came in handy: shortcuts through alleyways were a must. There's something special about hearing a record for the first time. Standing at the counter, hands go up: "I'll have one of them." I do miss that. Just adding to "the cart" – seems like a whole generation has missed out on the thrill of crate-digging. Finding that record that you wanted, touching the vinyl for first time, the experience and the quest.

What's your favourite record shop?
I used to bunk off school to go to London looking for records. First it was hip-hop shops. Then, when house and Balearic started, I would go to Trax in Greek Street, Phuture Records, The Garage down King's Road… You would go all over London just trying to get all the tracks you needed that week. My all-time favourite shop is Fatcat Records – it was my home-from-home for many years. This shop changed everything for so many people: it's when London started to get its own sound. You could meet people with labels, studio engineers, club promoters, and DJs from all around the word in that shop. You could stand next to Dave Stewart from Eurythmics or Bjork discussing releases on the Red Planet label – that always sticks in my mind. The selection of records those boys brought to us was outstanding and it shaped the electronic sound of the UK.

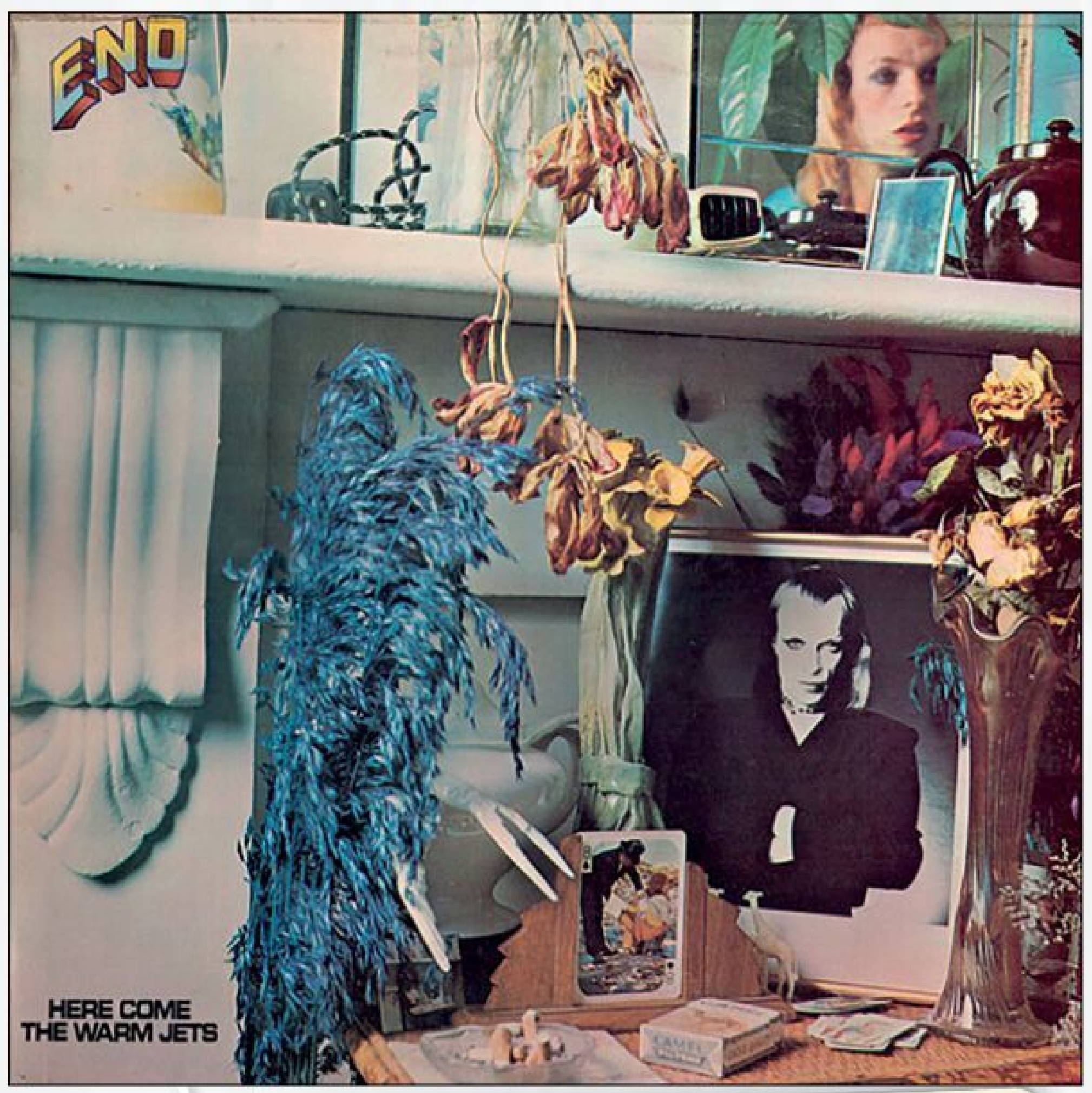
How often do you listen to the stuff in your collection?
All the time. Most days I'll find some old B-side or lost track that I've forgotten about, and off I go to the studio with it, ready to play to Quinn to do an edit or just to get some inspiration for a PL record. It's amazing how many of these old records still inspire us.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
I've never bought a record for its cover – what a load of bollocks! The sound and music come first. Everything else is smoke and mirrors. I always got more excited by someone handing me a white label with some writing or scribbled note stuck to it than when the record is later realised in all its glory with amazing art work; to me it just doesn't quite have the same mystique or romance about it. Happened to me with millions of techno records: they looked better as white labels, not with the over-the-top artwork that just seems to try too hard to be cool.

How will you eventually dispose of your collection?
Hopefully, my kids will one day discover these records and they will get the same enjoyment out of them as their boring dad. My youngest, Louisa, seems to be the one who is a bit obsessed with banging dirty techno from my collection. I have high hopes for her. "Harder and faster the better!" she yells at me. Who knows what the future holds?

What's your all-time favourite record, regardless of value or rarity?
You could never have a favourite record because music and records mean different things depending on your mood – your natural reaction is to find a record to fit it. That's why my record collection is so immense: I have ever-changing moods.

Paranoid London's* Annihilate The World & Start All Over *EP and* PLEDITS#2 *re-edits 12" are out now on Paranoid London Records.


ENO
HERE COME THE WARM JETS

Brian Eno – *Here Come The Warm Jets* (Island ILPS 9268, LP, UK, 1973) Estimated market value: **£50**

PALOMA SAN BASILIO / DONDE VAS

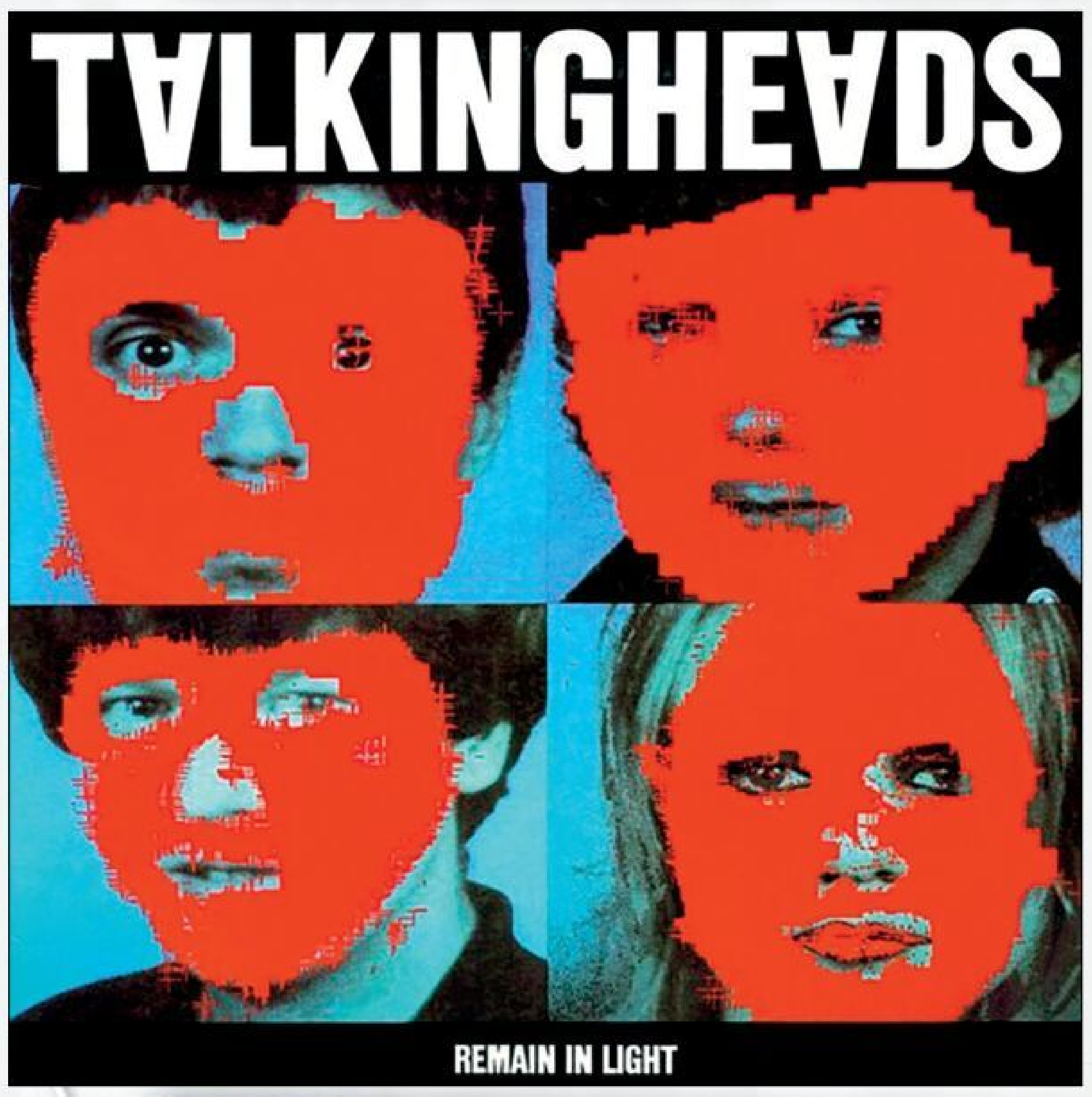
Paloma San Basilio – *Donde Vas*
(Hispavox HH 1133, LP, Spain, 1977)
Estimated market value: **£15**

Gemini
RR 778
33⅓ RPM
Imagine-a-Nation
A1 Native to America
A2 It's the Inside That Counts
B1 Don't Look Back
B2 Falling Leaves
Produced & Written by Gemini
©℗1997 Relief Records
WWW.CAJUAL.COM

Gemini – *Imagine-A-Nation*
(Relief RR 778, 2LP, US, 1997)
Estimated market value: **£15**

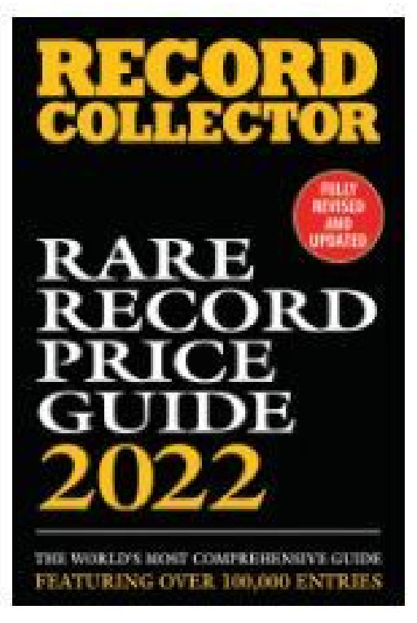
KING OF THE BEATS
SPECIAL LIMITED EDITION COLORED VINYL
MANTRONIX
MANTRONIX
MANTRONIX
KING OF THE BEATS

Mantronix – *King Of The Beats Anthology 1985-1998* (Traffic TEG 76536, 2LP, Ltd Edn, US, 2012) Estimated market value: **£20**

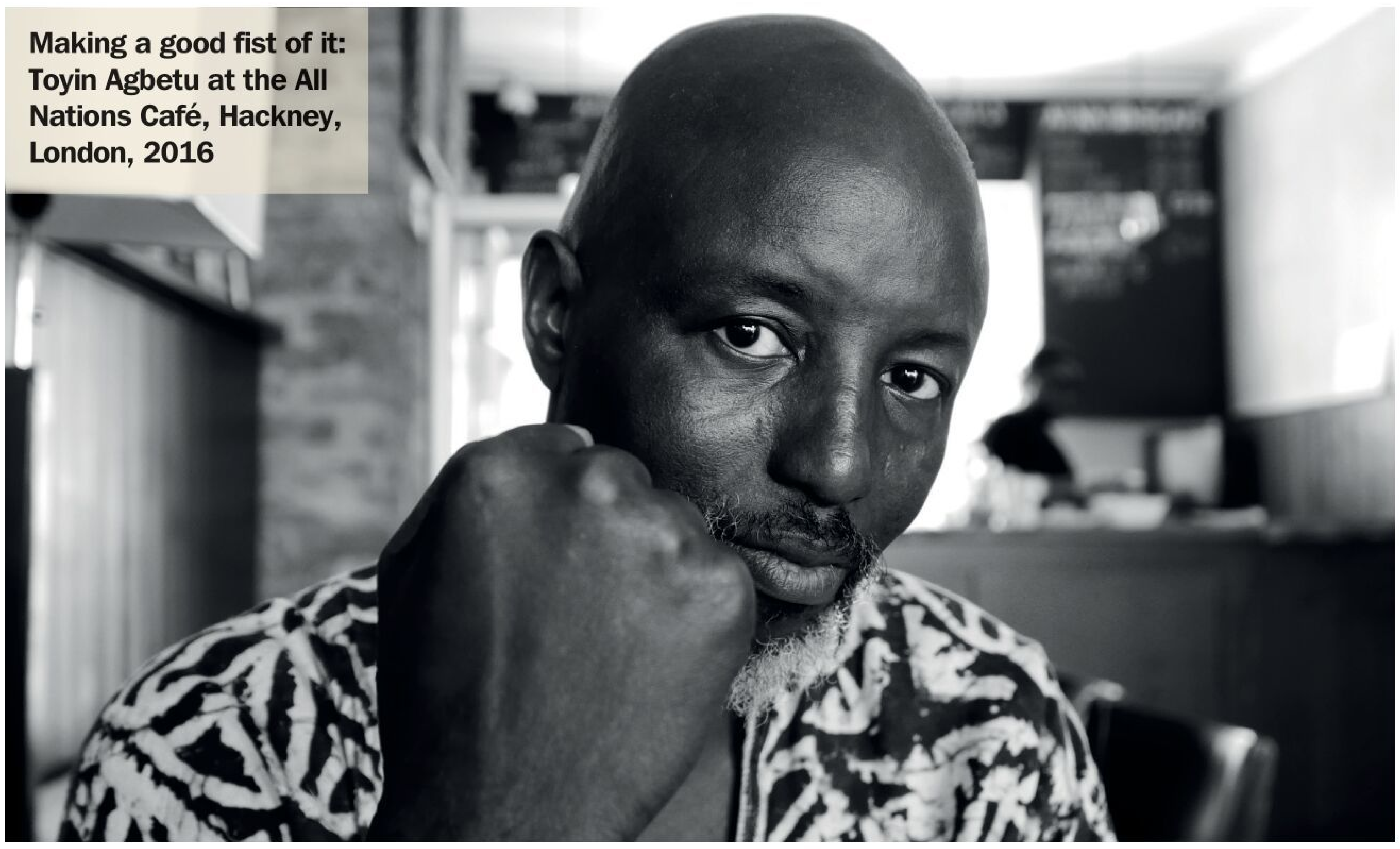


Talking Heads– *Remain In Light* (Sire SRK 6095, LP, UK, 1980) Estimated market value: **£20**

VALUE ADDED FACTS


RECORD COLLECTOR RARE RECORD PRICE GUIDE 2022

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions


Making a good fist of it: Toyin Agbetu at the All Nations Café, Hackney, London, 2016

TOYIN STORY

British auteur and label entrepreneur, Toyin Agbetu aka Master Tee, talks to Ian Shirley about his 80s breakthrough with Deluxe and a lifetime of work in different genres

I just bought the LP *Just A Little More* by Deluxe, on the Unyque label. It's great and, I see from Discogs, worth in the region of £20. I loved the interview you conducted last year with Robert Charles Roper – aka DJ Mastermix – who made amazing street soul around the same time the Deluxe album was released. I was wondering if you could shine some more light on Deluxe and the Unyque label.

Derek Hines via email

Deluxe was singer Delores "Deluxe" Springer backed by production genius Toyin Agbetu, working under the umbrella of Master – The Beatcreator – Tee. In a 1989 interview with Black Echoes, *Springer explained that they met while studying business administration at Haringey College. Agbetu was already working in music and, discovering Springer could sing, decided they should record. He hired equipment to supplement his bedroom studio and got started. "Tee had it all ready," recalled Springer. "We did 24 hours of recording, no sleep. Non-stop." The haste was because Agbetu could only afford to hire the equipment for 24 hours. The result of this session was the first Deluxe 12" single – Your Loving Drives Me Crazy/My Mama And Papa (Always Told Me)/Forever In Love (UNQ 2, 1988, £6) – which was the second release on Agbetu's Unyque Artist label. The success of this track led to follow-up Deluxe single, (I've Got A) Feeling/My Mama And Papa (Remix)/Passionately (UNQ 3 T, 1988, £4).*

The album you own – Just A Little More *– was released in 1989 (UNQ LP 1) and is worth £25 in Mint condition. There were five Deluxe 12" singles released in 1989. As a music-maker and producer, Agbetu was releasing records not only on Unyque but also Intrigue, Mutant and EM whose style ranged from street soul to hardcore EDM under a slew of aliases like Dark Knight, Andromeda, X-Men, Shades Of Black, Nemesis and The Witchdoctor. I was able to speak to Agbetu about how he got started, recorded Deluxe and had an underground dance hit based on Paul Gascoigne's Italia 90 tears.*

How did you get into music?

I'd been a computer programmer since I was quite young – I started making music for Nintendo games, just having fun… theme music, background music, stuff like that. I always loved music, listened to it, purchased it from shops, played it at community radio stations, and if there was ever a party or a family gathering, it was, "Toyin, please bring your records down." I was the guy with the cassette tapes and everybody knew I'd have the latest imports. That cultivated the seeds that maybe I should take this one step further.

One of your first engagements was with the British dance/soul label, Elite, in the mid-80s. How did that come about?

I was working in a HiFi shop in Tottenham Court Road and banging out tracks. At that stage, a lot of records I really liked were on Elite. I just went down to their office in Harrow and played a tape and we clicked. It just worked. There was no great superhero origin story. They were good at what they were doing, they saw the talent, and I thought I'd like to do something with them.

> "BACK THEN, BEDROOM STUDIOS WERE UNHEARD-OF"

What was it like working with Elite?

My experience with Elite started off fantastic. I was signed as a group member, with KEW-T, as a band essentially. We were having fun but the group fell through. I ended up producing tracks for Elite. I was behind the scenes co-producing and writing for Rosaline Joyce's debut album [*Lovers Soul*, Jam Today ROSLP 1, 1987, £40] and other stuff. At that young stage, I wasn't so fussed about the money side of things. I was more interested in the credit. I wanted the opportunity to make music, so that was something I appreciated, but I didn't like the idea of them taking credit for my work without referencing me. It didn't sit right with me.

How did you leave Elite?

I walked out of my contract. I refused to work with them and they started using the law and saying, "If you do anything, we're going to sue you." At that time, Rosaline was my partner and we were sitting there as a couple thinking, "We're just trying to make our way in the industry and now we have this label we respected that we have poured our heart into, who we've recorded an album for, threatening to sue us." It was quite petrifying.

How did you get around that?

We decided we wouldn't use Rosaline as a main artist – she would do the backing vocals and I would continue writing. In those day, I wrote all the songs and played the music, and my inspiration for that came from Jam and Lewis. I was, and still am, a huge fan of Jam and Lewis. People didn't recognise the continuity of having producers with a theme, a sound and a signature.

What was the first record you released?

The first Unyque record was a hip-hop track. We had just walked out on our deal with Elite and were petrified of being sued. Unyque 1 was a tune by a rapper called Ian Burton that I knew [*MC IB And The Beatcreator: Word/Men From The Boys/Money/Like This, UNQ 1, 1988, £15*]. I'm not a hip-hop producer. I tried. I gave it my best. It was my attempt to say we didn't have to do it in American accents. It was a gamble and it didn't pay off but I'm still proud of it. It was our first release.

How did Deluxe come about?

Deluxe was the one we staked everything on. Rosaline and I sacrificed every penny we had hiring all the gear over a weekend, crammed it all into my bedroom and just recorded the 12" and the album over a couple of days. We put all our money into the pressing, crossed our fingers and hoped it would work. We were lucky – people loved it and Deluxe took off.

What was the first Deluxe release?

The first 12" was Your Love Drives Me Crazy and it had two tracks on the other side: Forever In Love and My Mama And Papa (Always Told Me). We couldn't afford a 24-track studio so I synced a uni-sequencer to an 8-track recorder. I had a SEC 1882 mixer. I still have that mixer – I keep it for nostalgic purposes as it still has so many memories for me. We just ran the instruments live, recorded the vocals to the master track and bounced things back and forth. I was quite

Deluxe
JUST A LITTLE MORE
DELUXE
"(I'VE GOT A) FEELING"
Deluxe
Just a little more

The bedroom tapes (clockwise from left): the first fruits of Agbetu's collaboration with vocalist Delores 'Deluxe' Springer – the debut Deluxe album from 1989; Deluxe's second single I've Got A Feeling; the title track from the album, issued as a single in 1988. All released on Unyque Records

confident that we'd get away with it as long as I mixed it right.

Did Deluxe do live PAs in clubs to promote the singles and the album?
Delores was the main singer with Deluxe and we toured up and down the country in clubs. I was still always the shy one and I had a policy of no more than two or three interviews a year. I think I did one for *ID*. They came over from America because they'd heard about this group who'd recorded with a studio in their bedroom. Back then, recording an album in your bedroom was unheard-of and bedroom studios didn't exist so it was quite a phenomenon.

How did Unyque get distribution?
By that time, people knew my work but not from a business point of view. There was a distributor called G&M Records based in Stratford and they were good exporters and domestic suppliers, too. Their main buyer just had confidence in my work so he said, "I'll take a couple of thousand units." For a small label that was amazing. As the label developed over the years and began to attract other exporters to supplement our domestic sales, it got to the point where we could release a record and not chart but still sell between 5 to 10,000 units. That was always the philosophy of the label – break even and live to fight another day.

Is it true it was you who came up with the term "street soul"?
I kind of termed our work street soul and it kind of had this little buzz around it. I used to use it in interviews. I remember when I did the Soul Connection album, *Rough & Ready* [Intrigue IGESC 1, 1988, £70]. I called it street soul and pushed it out there: this is what we do.

How did the sound and the labels grow?
Eventually we got out of the bedroom, got an office and I got a studio outside my house. I always kept it "street" for want of a better term and with that came our sound. It's important to understand what was happening in America. UK soul at that time was leaning very heavily towards jazz-funk, which I loved but it was a different tempo, whereas in America there was this transition to what Teddy Riley had created, called New Jack Swing, and the tempos were speeding up. It was only Jive in the UK that had artists like Ruby Turner, for example, slower mid-tempo stuff, which was what I was doing. But I was a Jam and Lewis fan so the majority of my stuff was soulful even though I had a house label, which was also very successful.

Did you find that your work was constantly compared to American music?
We were always being compared in the mainstream magazines like *Record Mirror* with our American counterparts and that was really unfair. We were independent. I love the big productions, artists like Anita Baker, I just love all that stuff, but we didn't have those resources in the studio so we weren't trying to recreate that sound. We were interpreting that sound in a British way and it gave us an edge. You heard it in tracks by people like Omar or Rick Clarke. In the UK we have this heavy influence of reggae and lovers rock and that influence means we tend to slow down our music and add heavier basslines. That's quite predominant in street soul, that swing, that kind of two-step vibe that goes with it. In America, they were speeding things up and there was overproduction, but street soul was deliberately trying not to do that. The mainstream UK media would always make these disparaging comparisons, just like they did with hip-hop.

Tell me about the Intrigue label?
Intrigue was the main house label. I still love house, I still love EDM. One of the things that was problematic back in the day was that your fan-base was quite tribal. You are soul, reggae or house as an artist and never the twain shall meet. I grew up on a mix of music so I moved from Brothers Johnson to Derrick May to Fela Kuti to Peter Tosh. But that didn't work on a business level. Distributors wanted a brand. A label needed an identity. So Intrigue came about to give me a bit of space to experiment, to make dance music that wasn't street soul.

You recorded on Intrigue under a number of names, didn't you?
I had a million and one pseudonyms on that label. Shades Of Black was one of my favourite projects and the Andromeda tracks were very noisy house tracks. I had an amazing time in the studio knocking them out. It was really strange – at one stage, even though Unyque was the parent label, the revenue from Intrigue paid all our bills. EDM, Chicago and Garage kind of took over the world. There was Inner City and Ten City and, when music like that went mainstream, Intrigue became our main revenue.

Why were some Deluxe singles released on different labels?
The first album came out through us and then we did some deals. We went through a company called Danceyard and Spartan, who were distributing and making inroads into the dance market. That was kind of ideal at the time – a big mistake now in hindsight – but I thought, "They have the money, they have the marketing, I can just be in the studio knocking out tunes and they can do all the carrying of records in the back of their car, driving it up to distributors and getting the invoices." The problem was they went bust with all our money and that caused a crisis. So, we had this huge success, these huge revenues, and we just took a massive financial hit. I had to reevaluate how we did things. Then the dance stuff really became our bread and butter and I remember I licensed some other stuff of Deluxe but things changed after that and it wasn't the same project.

You also finally began to release singles by Rosaline Joyce, didn't you?
Elite eventually went bust and reinvented themselves as Jam Today and so I took advantage.

LOVERS SOUL
ROSALINE JOYCE
Rick Clarke
Time Keeps Moving On
SOUL CONNECTION
rough & ready
Deluxe
SO GOOD
Toyin Agbetu presents
SHADES OF BLACK
DEEPEST SHADES E.P.
FOM003
© 2017 Frame Of Mind
Side A
FRAME OF MIND
1. MAKE YOU MINE *
2. DEEPER STILL
3. SHADOW
Written and Produced by Toyin Agbetu
* Vox by D Springer
Licensed from Intrigue/Agbetu
MANUFACTURED BY 4LUX RECORDINGS. GRAPHICS BY THE BLACK STAIN. DISTRIBUTED BY CLONE DISTRIBUTION, ROTTERDAM
SOUL CONNECTION
STREET SOUL

Souled out (clockwise from top left): 1987 debut by Rosaline Joyce; Rick Clarke's 1988 album; Agbetu and Earl Myers as Soul Connection in 1988; 1989 Deluxe single; Agbetu's 90s project, Shades Of Black; Soul Connection compilation (2020)

I thought it would've been such a nightmare for them to try to tie us to a contract to a company that was defunct – we were just going to risk it and fight in court if we had to. So, we started doing that as well and it was fun. It was tentative at first. We kind of edged out slowly and never got to release an album because unfortunately she passed away. We never got to do all the work we had planned.

What are some of the neglected gems you released on your labels?
That's a hard one. I have released over a couple of hundred tracks. I have got favourites. Some are instrumentals, some are house, and some are soulful. I did a track on Rick Clarke's album called *Time Keeps Moving On* [Raven RAVLP 1, 1988, £30]. I didn't write it but I did the mix and it's a modern-day classic. Make You Mine and Jazz Thang are also two of my favourites. Make You Mine was Shades Of Black and it was like a soul groove. Jazz Thang was under 2 Times. I was really lucky to have the vocals of Deluxe and Rick Clarke. I can't rap to save my life so I was narrating on the mike. It was a fun time.

Were there tracks and artists that didn't sell as well as you'd hoped?
I had a label called EP records. I didn't release much on that label but some of what I did I really love. I had four different labels at the time – EP, Unyque, Intrigue and Mutant. Mutant is the only one I don't talk about.

Why is that?
It was purely money-making. Hardcore rave music had come into the scene and so I thought, "Let me mess around and create an imprint that can work." It was the only label where I wasn't being totally creatively honest. I was exploiting a situation to bring in a bit of money to pay bills. The other labels were a different story. I put my heart into them.

As you wrote and produced most of the tracks on the labels, how did you decide what artist name to release them under?
Once the name was set for a track, that would set the genre and the theme, but sometimes I would go into the studio and have no idea what was going to come out of it. I would be having fun and I'd have these identities and work out later which it would come under.

> **"I NEVER WENT TO THE STUDIO TO MAKE A SUCCESSFUL RECORD"**

Let's talk about Andromeda. What was the story behind that?
There was a World Cup [1990]. Gazza had cried during a football match and it was all over the news. I remember going into the studio and playing dah-dah da-dah-da on the keyboards and shouting "Gazza!" I had so much fun. Everyone In the crew looked at me, saying, "That's alright, Toy!" I said, "It's nonsense!" They said, "It's alright." So, we released it [*Andromeda – Gazza, Intrigue IGE 20 T, 1991*] and the tune blew up. Kiss FM were down the road from our offices and Steve Jackson began playing it. We had a hit record across the country, an underground hit – not mainstream. All these positive DJ reaction sheets were coming back and it was really weird. One of them said, "This is the best thing you've ever done." I was like, "I know you're trying to give me a compliment but this is bloody awful!"

But there were plenty more Andromeda releases, weren't there?
Andromeda was kind of experimental. There was this hardcore beep track by LFO. I just loved it. I thought I had to do something like that. Anything like that went out as Andromeda. The mental stuff!

Was it hard producing so much music and keeping up with a busy release schedule?
That was one area I struggled with. I never went to the studio to make a successful record. I didn't want to manufacture records. As the label got more successful, we were releasing two to four records every month. That was a lot and it changed the way I made music. It was a bit depressing at one stage. You'd go into the studio and know that everything you did was going to come out. It's like taking a penalty in football – you know you've got to deliver. That is not how the label started. In the early days, the label was purely for fun experimentation, doing what we liked and paying homage to those we loved in America and the diaspora. But in the latter days, I had to go into the studio and knock out a couple of blinding tunes in two days because we already had the catalogue number and the designer was working on the sleeve. I'd have no clue what I was going to come up with. It changed the way we made music.

How do you feel about some of your tracks being collectible classics today?
I feel quite chuffed about the idea that some of the work I did 30 years ago is back in vogue. I made mistakes on some of those old tracks and I love the idea that people can hear my imperfections but still appreciate the spirit of what I was doing.

Toyin Agbetu has contributed vocals and sleeve notes to* The Architecture Of Oppression Part 1*, the new album by The Brkn Record (aka Jake Ferguson) available on vinyl and CD from the Mr Bongo label, £17.99

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Label Of Love and Sound And Vision

THE ABBA UNDERSTUDIES

GEMINI

Gemini

(Polydor POLD 5189, LP, UK, 1985) **£12**

Geminism

(Polar POLS 418, LP, Sweden, 1987) **£10**

The breaking of ABBA's four-decade silence with their ninth album, *Voyage*, has reignited whimsical speculation about what might have been had the foursome kept going in 1982. At the time of the group's demise, ABBA's work was at its most dark, polished and understated. Their masterpiece, *The Visitors* (1981), was still a fairly new LP and, one year on, had been followed by The Day Before You Came, their bleakest, most sophisticated single, recorded after sessions for a putative ninth album had been abandoned, and used as fan-bait on double-LP, *The Singles: The First Ten Years*. Sadness and alienation had become recurring themes of their music. When they tried lighter, more genial styles (1982's catchy but slightly fatigued Under Attack and its throwaway B-side You Owe Me One), there was something unconvincing about the results, as if their hearts no longer lay in that zone.

But the answer to the question of what ABBA might have done next has always been right in front of us because, while Agnetha Fältskog and Frida Lyngstad went solo, Björn Ulvaeus and Benny Andersson simply picked up where they'd left off, by writing and producing two albums using a pair of accomplished Agnetha and Frida surrogates. The albums are easy to acquire and, for any serious ABBA-ficionado, they're required listening.

In 1985, Karin Glenmark and her younger brother Anders, from the town of Tomelilla in Sweden's Skåne County, were established musicians in their early thirties. They'd started recording in 1972 as part of the Glenmarks, a family group formed with an aunt and uncle. The Glenmarks issued four albums in the 70s, before Anders moved on to a solo career. In the close-knit world of Swedish popular music, the family formed tangential connections to ABBA; Anders sang backing vocals on Fältskog's 1975 album *Elva Kvinnor I Ett Hus* and the 1976 CBS LP by ABBA producer Michael B. Tretow, *Let's Boogie*. He played guitar on Lyngstad's 1975 Polar album, *Ensam*.

As ABBA went dormant, the Glenmark siblings were the obvious substitutes for Fältskog and Lyngstad: both had plaintive voices with broad ranges, perfectly suited to the love-gone-wrong, middle-age ballads at which the ABBA writers excelled. They were also notably versatile, leaping from icy to impassioned depending on the demands of the song. After the siblings provided backing vocals for the official album of *Chess*, Ulvaeus and Andersson's stage musical collaboration with Tim Rice, Ulvaeus encouraged them to name themselves Gemini. They signed to Polar as a duo (with overseas distribution via other labels) and began recording at the studio of the same name in Stockholm.

In 1985 came the first results of the Gemini/ABBA union: a self-titled English-language album. Gemini's studio band featured ABBA mainstays Rutger Gunnarsson (bass) and Lasse Wellander (guitar) with Benny Andersson on keyboards/synths. Per Lindvall, who'd appeared on *Super Trouper,* played drums and percussion and ABBA's long-standing engineer, Michael B Tretow, was on board, too. A considerable effort was made to launch Gemini at a British audience the following year. Their first single, Just Like That, a sublimely fretful torch song in pop drag, was performed on BBC1's *Wogan* on 12 March 1986, with Andersson on keyboards. "You probably won't have seen our next group before now," said Terry Wogan, "but you're bound to recognise one of the faces: Benny Andersson, of Sweden's greatest ever pop group, ABBA. It's a Björn and Benny composition and a brother-and-sister singing team. Welcome, Gemini!"

Just Like That had actually reached the demo stage in an ABBA incarnation, but had since been significantly rewritten and improved. A highly intriguing song in the Ulvaeus/Andersson catalogue, it can, if you're feeling fanciful, be listened to as a kind of One Of Us follow-up, detailing the hapless female protagonist's unsatisfactory involvement with a new man a few months later.

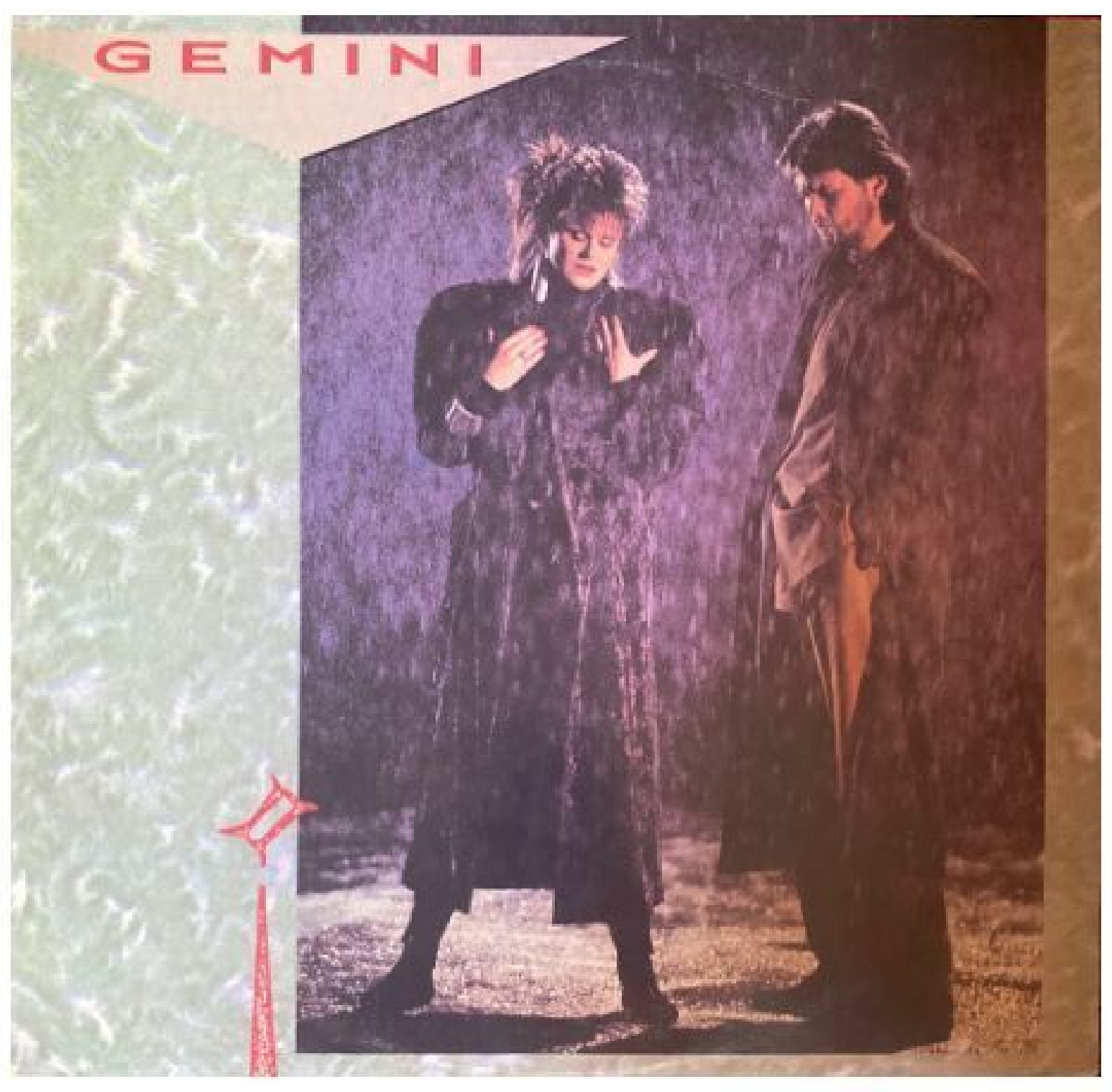
But there were even better tracks on the LP, which was split roughly 60/40 between Ulvaeus/Andersson songs and those written by Anders Glenmark (with lyrics by Ingela Forsman). Glenmark's writing was competent but couldn't help but pall when placed beside the work of the master-craftsmen of ABBA, who gave the album some of the best music they'd ever written, including the humanitarian cri de coeur, Have Mercy, and the devastating Another You, Another Me. The latter would be re-recorded in an inferior version decades later by H & Claire from kiddy-pop sensations, Steps. Also included was Slowly, another Björn-Benny death-of-love classic, which had been sung by Frida for her third Polar album, *Shine*, one year earlier. The pair's ability to inflate romantic sorrow into something glorious, grand and epic, via ever more penetrating lyrics, heavy-hearted chord progressions and crestfallen melodies, was as evident as ever.

Gemini were reasonably successful in Sweden but in Britain, where by 1986 anything associated with ABBA was instantly passé, they failed to get much traction, even after their high-profile outing on mass-market family TV. Just Like That peaked at No 79. Perhaps that's why the second (and final) Gemini album, *Geminism* (1987), was only issued in Europe and the USSR. Again, in terms of songwriting, it's half-ABBA/half-Glenmark. It's worth collecting, even if nothing on it approaches the quality of Have Mercy, Slowly or Another You, Another Me. The lead single, Mio My Mio (a Swedish No 3 hit), comes close.

The intricate, complex production aesthetic of Gemini indicates that, had ABBA prevailed through the 80s and beyond, they'd have built on the synthesised sound of *The Visitors* and navigated the new decade by staying abreast of all the changes in recording technology and then bending them to their creative will. Today, some of Gemini's work is on streaming platforms and there's a promo video or two on YouTube, but the original albums – uneven, yes, but also exceptional – are the only way to hear all the Björn-and-Benny tracks.

Charles Donovan

ABBA
The Singles
The First Ten Years



GEMINI
Just Like That

Gemini / Geminism

SEOUL SISTER

EUN-HA LEE
Spring Rain/A Heart That Gives Love

(SRB Records SR 0151, South Korea, LP, 1979) **£80**

Hip-hop and soul are part of the fabric of contemporary Korean music, through their influence on K-pop and the rich homegrown scenes. But groove-based American styles have long been popular on the dancefloors of Seoul. Eun-Ha Lee's 1979 album *Spring Rain/A Heart That Gives Love* is ample evidence of the funk and disco movements that flourished even in the dark ages of dictatorship.

Rapid-fire industrialisation in the 60s had created the conditions for a remarkable economic turnaround in South Korea. But with modernisation came the revolutionary stirrings of a western-influenced, youth-led counterculture. Park Chung-hee's military government began issuing ever more draconian decrees to its young citizens. After banning long hair and miniskirts in the early 70s, the dictator then turned his ire on musicians.

Thanks to artists like Shin Joong Hyeon (whose music has recently been anthologised by Light In The Attic), the country had been blessed with fecund psychedelic rock and Western folk movements. In 1974, aiming to curtail their influence, Park issued Presidential Emergency Decree Number 9 – a slew of repressive measures. Over 200 South Korean and foreign songs were banned for "negative influences on national security" and "pessimistic content". Denounced as decadent, many musicians were singled out for arrest and imprisonment. By 1975, the once-vibrant music scene had been replaced by an anodyne state-sanctioned pop style known as adult gayo.

Many skilled musicians who'd escaped the purge were soon itching to get their teeth into something with a little more bite. The first tentative steps back towards a popular 'youth-led' music emerged at the many US army bases that still proliferated after the Korean War. It was in these establishments that soul and funk first began to establish themselves as popular styles before spreading to hotel nightclubs and, eventually, television where musicians were commissioned to provide music to accompany broadcasts. Concurrently, a series of competitions was held, which gave young singers the chance to make a name for themselves singing original songs. Many of these artists would align themselves with the new styles and lead a renaissance of Korean popular music over the coming years, not least Eun-Ha Lee, known locally as the 'Queen of Disco'.

Born in Seoul in 1961, she'd grown up in a musical family (her father was a renowned accordion player) and begun performing at an early age, making her competitive broadcast debut in 1975 for the TBC (Tongyang Broadcasting Company) Song Festival. Within two years she'd been selected as one of the competition's 10 best singers – a much-coveted national award she would hold on to for nearly a decade – and had clinched a record deal. Lee's talents were a perfect match for the funk and disco styles that had begun to break through. She boasted a rich, husky voice, fine dancing skills, and an imaginative eye for choreography. It was during a televised performance of her 1978 hit single, Night Train, that she earned her Disco Queen nickname with a dance routine that proved a sensation for its finger-pointing moves.

Released in 1979, her fourth album, *Spring Rain/A Heart That Gives Love*, captures Lee in fine form. It opens with Spring Rain, a horn-powered ballad that would become one of her signature songs. It's Confusing is the first of the funk tracks, with fierce basslines, funky guitar riffs, and punchy trumpets underpinning a powerful vocal turn. Synth-drenched slow numbers come next, in the form of I Can't Forget You, Without Words, and A Woman In A Strange Place, while there's a couple of idiosyncratic attempts to marry the still-popular gayo style with funk and R&B in the shape of Only To You and See You Next Time. The album highlight is undoubtedly A Heart That Gives Love. Over rugged basslines, clipped guitars, sweeping strings, languid trad-jazz clarinets and killer electric piano, Lee delivers a stellar vocal performance that's as bold as it is sultry.

The funk and disco scenes would burn brightly for a number of years (as evidenced on Beat Ball Music's 2020 compilation, *Funky Coup: Korean Soul, Funk & Rare Groove Nuggets*). Today, Eun-Ha Lee enjoys legendary status as a pioneer of modern Korean pop.

Paul Bowler *(with thanks to Ha Eun Kim)*

李銀河
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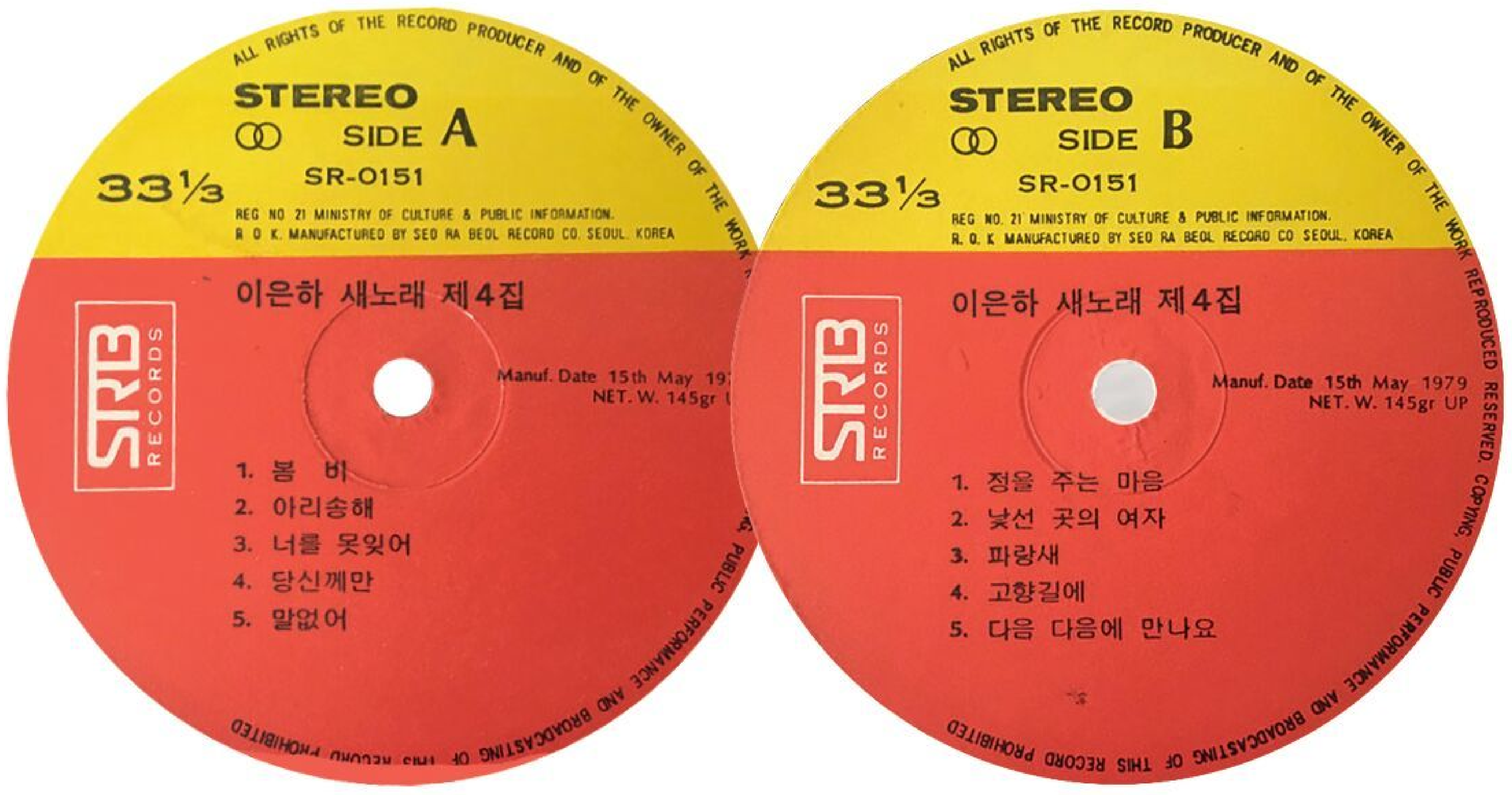
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Vintage Venue

A regular look at unsung haunts near you

No 37: The Futurist Theatre, Scarborough

Readers who've enjoyed family holidays by the British seaside over the last 50 years may well have seen a show in an archetypical end-of-the-pier theatre. Scarborough's Futurist Theatre wasn't end-of-pier, but rather on the main drag along the front. And for 90 years it served up a wide variety of family entertainment.

Built in 1921 as a cinema, this 2000+ seater building went through an extension in 1957 (the first of several), increasing the opportunity for live shows. The list of artists who appeared there over the ensuing decades reads like a Who's Who of British showbiz: Ken Dodd, Shirley Bassey, Morecombe and Wise, The Chuckle Brothers, Cannon and Ball, Michael Barrymore and Val Doonican were just a few of the acts who trod its boards.

It often presented kids' shows and adaptations of TV hits like *It Ain't Half Hot Mum*. And lots of tribute shows: *One Night Of Queen*, *The Illegal Eagles*, *The Billy Fury Years*, *Rumours Of Fleetwood Mac* and more.

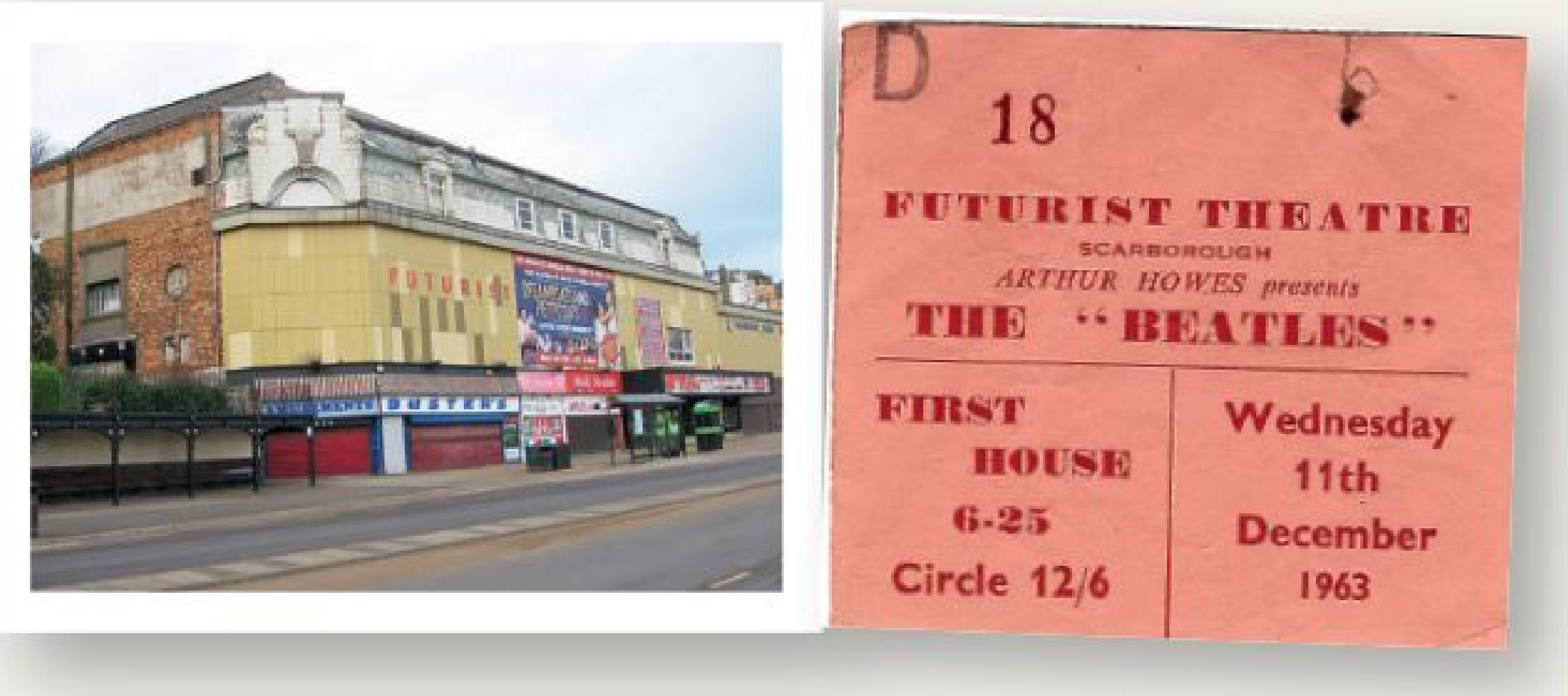
But the theatre was also host to many genuine stars from popular music. The impressively diverse list included Gary Barlow, Elkie Brooks, Belle & Sebastian, Big Country, The Bachelors, Stylistics, Shadows, Rick Wakeman and David Essex.

And The Beatles, twice: 11 December 1963 and 9 August 1964, two shows a night. Fans queued for over 30 hours for the 1963 shows, and the press reported that the continuous screaming pretty much drowned out the music. Some 20 girls passed out amid the cacophony. When the second show ended, 600 fans attempted to storm the stage, held back by a police cordon. The Futurist was the smallest venue on the band's tour, but they still had to be smuggled through the back door while police staged a diversion at the front.

The expiry of the operator's lease, combined with changing fashions in seaside entertainment and the poor condition of the building, led to its closure in 2014 and demolition four years later.

David Pearson

If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk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18
FUTURIST THEATRE
SCARBOROUGH
ARTHUR HOWES presents
THE "BEATLES"
FIRST HOUSE
6-25
Circle 12/6
Wednesday
11th
December
1963

(Left) The Futurist near the ends of its life, 2013; (Right) Ticket stub for the first of two Beatles appearances on 11 December 1963

LABEL OF LOVE

NEW HEAVY SOUNDS

Q&A **Label boss Ged Murphy and Paul Cox**
Interview: Charles Donovan

Heavy scene (left to right): Paul Cox and Ged Murphy, Reservoir Studios, London, July 2020

Where are you based, what do you do?
GM: We're based in London. We release limited edition vinyl, CD and digital, heavy music… metal, punk, hardcore, with big riffs and attitude. Also, doom and stoner records.

Why the name?
GM: Someone said, "Well, if we're talking memorable names, what about the NHS?" We just needed something to go with the initialism. Hence, New Heavy Sounds.
PC: It tells you what we do, in an unpretentious and humorous way.

When did you launch it and how have things changed since?
GM: In 2011, initially to release music by our own band, XM3a. Our first release was a one-sided 12". As we tapped into the heavy scene, which was much more exciting than the indie scene, it made us want to sign other bands.
PC: The doom/stoner/desert scene has done nothing but grow in the last 10 years.

What were your influences?
GM: Creation was an obvious influence initially. Also Rise Above and Southern Lord – we liked their vibe and what they were doing.
PC: Many of the bands we were enjoying at the time were on Brew Records, the label of our friend and publicity guru, Simon Glacken.

COLD IN BERLIN
RITUALS OF SURRENDER

EX PEOPLE
BIRD

GRAVE LINES
FED INTO THE NIHILIST ENGINE

Who are your competitors?
GM: There seem to be more metal labels now than when we started. I wouldn't call them competitors. I think we're all trying to keep the scene alive. We're fans of APF, Magnetic Eye, and Rocket.
PC: Rocket Recordings is a label to aspire to – they've taken left-field bands like Goat and Pigs x7 and brought them overground.

Any advice for someone who wants to start their own label?
GM: Ask yourself why you want to do it. If it's to make loads of money, forget it, it's not going to happen unless you get very, very lucky. You've got to do it for the love of it.
PC: Don't release too much. Be choosy, really choosy. Treat your bands well.

What's been your highest high?
GM: The first band we signed was Black Moth. We managed to get Jim Sclavunos of The Bad Seeds to produce their first album, *The Killing Jar*. It was amazing to hear their first single being played on BBC 6 Music.
PC: It was nice to record a collaboration with punk legend Lydia Lunch (Transmaniacon).

… And your lowest low?
GM: Not getting airplay on mainstream radio stations for Mammoth Weed Wizard Bastard thus far. Their music is a mix of shoegaze and doom, very accessible. We thought it had appeal to folks beyond the heavy sphere, but so far, we haven't cracked it.
PC: How predictably poor working with a major label was. I thought the industry might have changed. It has… for the worse. Excitement at finding a licensing deal with a Sony label for Black Moth's *Think* turned into intense disappointment. I wish that album had just been on New Heavy Sounds.

What album, from any period, do you wish you could have released – and why?
GM: Mine would be Roxy Music's first album. They looked and sounded like nothing else.
PC: Either of the first two Stooges or either of the first two by My Bloody Valentine.

Who would be your ideal signing?
GM: A band that could riff like Sabbath and be as heavy as Sleep or Electric Wizard, with the experimentation of Pink Floyd and the songwriting of PJ Harvey. Julie Driscoll on vocals, plus the otherness of Devo.

How do you find new acts?
GED: Our first port of call is submissions. We'll try and see bands live first, but if the submission is strong enough, we'll go for it. Also, recommendations and Bandcamp.
PC: We follow interesting tip-offs. Submissions is a double-edged issue – if you release a cool doom record, all you'll get sent are doom submissions. Ged and I are more ambitious than that.

Where would a newcomer start with your label?
GM: For heavy doom, check out Mammoth Weed Wizard Bastard, Embr and Blacklab. For stoner, it's Black Moth or Sky Valley Mistress. For riffs, Vodun and Mountain Caller and for gothic vibes, Cold In Berlin and Grave Lines.
PC: We're into accessible sounds as well. The combination is extremely interesting and subversive – like Jessica's vocal for Mammoth Weed drawing you in and then Dave's giant riffs blowing your head off.

And what can long-time fans look forward to?
GM: There's a new Mammoth Weed Wizard Bastard album ready to go. It has been delayed because Dave (guitar) is still in hospital with Covid. There's a new Mountain Caller EP, a new Grave Lines album, our special 10th Anniversary series of CD EPs and a new Blacklab album in the offing.

http://www.newheavysounds.com
www.newheavysounds.bandcamp.com

HIGHLIGHTS FROM NEW HEAVY SOUNDS

04/12	NHSLP 005	BLACK MOTH	**The Killing Jar** (LP, first press in gatefold/frosted white vinyl)
09/15	NHSLP 018	MAMMOTH WEED WIZARD BASTARD	**Noeth Ac Anoeth** (LP, ltd edition of 300, frosted white vinyl, free CD)
05/17	NHSLP 020	EX PEOPLE	**Bird** (LP, ltd edition of 300, red/black vinyl)
02/18	NHSLP 021	LIMB	**Saboteurs Of The Sun** (LP, ltd edition of 500, orange-green swirl vinyl, free CD)
05/18	NHSLP 023	GRAVE LINES	**Fed Into The Nihilist Engine** (2LP, gatefold, cream/green/grey vinyl)
09/18	NHSLP 022	VODUN	**Ascend** (LP, ltd edition of 1000, gatefold, blue and white swirl vinyl)
11/18	NHSLP 025	TRANSMANIACON featuring Lydia Lunch and Maya Berlin	**The Strange World of Suzie Pellet** (LP, ltd edition of 500, orange/green vinyl, free CD)
10/19	NHSLP 028	COLD IN BERLIN	**Rituals Of Surrender** (LP, red/black-smoke vinyl, free CD)
03/20	NHSLP 029 X	SKY VALLEY MISTRESS	**Faithless Rituals** (LP, ltd edition of 500, gatefold, green/white-spatter vinyl, free boardgames)
05/20	NHSLP 030 X	BLACKLAB	**Abyss** (LP, ltd edition of 55, yellow/green/black swirl vinyl)
10/20	NHSLP 032 X	MOUNTAIN CALLER	**Chronicle I: The Truthseeker** (LP, ltd edition of 500, gatefold, purple/smoke vinyl)

SOUND AND VISION

***RC* revisits a classic music TV or film moment**

The Tubes

The Fishin' Musician/SCTV

(NBC – broadcast 24 July 1981)

The *SCTV* (Second City Television) series, first broadcast in autumn 1976, was created by two longtime directors of Chicago's Second City improvisational theatre company and the cast of Toronto's *Second City* show. Each hour-long episode was structured as "a programming day for a small television station", parodying the types of programmes and advertisements that typically ran on local channels. *SCTV* initially aired for three seasons in Canada, gaining a fanatically devoted following. Its popular recurring characters included seedy station owner Guy Caballero (Joe Flaherty), crass comedian Bobby Bittman (Eugene Levy), tragically over-the-top singer Lola Heatherton (Catherine O'Hara), and uber-Canadian "hosers" Bob and Doug McKenzie (Dave Thomas and Rick Moranis).

In 1981, *SCTV* was picked up by the American network, NBC. The network, however, wanted the episodes expanded to 90 minutes, and for each to include musical guests. The show's cast and writers weren't averse to the idea of guests, because a musical performance meant five more minutes of airtime that they didn't have to script – but they also didn't want *SCTV* to become a generic variety show. According to Thomas' book *SCTV: Behind The Scenes* (McClelland & Stewart, 1996), the writers decided that the musical guests would be incorporated into the show, and that those guests would be, in Thomas' words, "musicians that we wanted to meet". The Tubes were invited to be part of a new *SCTV* segment: The Fishin' Musician.

The Tubes were riding high on the success of their album *The Completion Backwards Principle* (Capitol, 1981), their sarcastic response to the business-oriented Ronald Reagan presidency and the corporate music industry. The album had generated two US hit singles in Don't Want To Wait Any More and Talk To Ya Later. Having emerged from San Francisco's music and comedy scenes, and being renowned for the theatricality of their live shows, The Tubes were a great fit for *SCTV*.

The Fishin' Musician was a parody of the Canadian TV show *The Red Fisher Show*, which ran from 1968 to 1989, in which the host would go fishing with a celebrity and then, back at "Scuttlebut Lodge", narrate footage of their outdoor adventures. *SCTV*'s Fishin' Musician required The Tubes to appear in both indoor and outdoor scenes, and to travel to Edmonton where *SCTV* was filmed. On the day that the outdoor scenes were shot at Battle Lake, southwest of Edmonton, two limos showed up at the band's hotel at six o'clock in the morning, along with a truck for the camera crew. Lead singer Fee Waybill later told the *TV Guidance Counselor* podcast that he hopped into the same limo as John Candy, who played Fishin' Musician host Gil Fisher, and discovered that Candy had brought along "a bag of weed and a case of beer". They took full advantage of both during the hour-long drive to the filming site, and "by the time we got there we were shit-faced, although [Candy] was right there – it didn't even faze him".

The Fishin' Musician opens with Gil and The Tubes relaxing inside 'Scuttle Butt Lodge'. Waybill tells Gil, "I think I speak for all the boys when I say this trip for large-mouth bass was the highlight of our sporting careers," and the footage of the trip begins. The outdoor scenes, accompanied by instrumental music, are grainy and slightly out of focus, like Super 8mm holiday films of old. On the lake shore Gil welcomes The Tubes, in matching grey suits, carrying briefcases and with folded newspapers tucked under their arms. Everyone climbs into aluminium fishing boats with outboard engines, and they head off on the lake with a bearded long-haired guide that Gil dubs "Willie Nelson".

Willie promptly steers the boats into the reeds, and after some shots of Gil and The Tubes looking confused while stuck in the shallows, the boats are freed and everyone's out on the lake again, casting their lines. Waybill later revealed that while filming the segment, none of the Tubes actually caught a fish ("we got boots and all sorts of stuff instead"). After another trip into the reeds with Willie, the band and Gil have a fish fry on the shore – though Gil reveals that, "I can't eat fish, I just can't stand the taste of it." The outdoor segment ends with everyone posing proudly by the lake with their catch.

Back in the lodge, Gil asks the band, "You have a song to sing, don't you?" Waybill says, "Yes, and it's about fish!" and The Tubes launch into Sushi Girl, the second cut on their new, David Foster-produced album. During the song's instrumental break, Waybill grabs a fish sitting on top of Vince Welnick's keyboards, chops its head off and slices it open, and stuffs it full of rice. He then sings the final chorus while munching on the rice and waving the fish around. Gil yells, "Whoo!!" and hoists his cigarette lighter in the air in appreciation. He thanks his guests by giving them copies of his book *Pictures Of Every Fish I Ever Caught*, and Waybill awards Gil a plaque of a fish mounted on a spray-painted LP: the coveted "brass bass". The segment ends with everyone clacking fishing rods together and dancing to the theme music.

The best place to see *SCTV* segments is on YouTube – currently, it's not available on any streaming service. Other musical appearances on *SCTV* worth looking up are Dave Edmunds, Jimmy Buffett, Dr. John, the Plasmatics, Carl Perkins, Al Jarreau, and Ben Vereen: truly, something for everyone.

Fiona McQuarrie

SCUTTLE BUTT LODGE
THE FISHIN' MUSICIAN

MOST Wanted

Elvis in gold, khaki and Technicolor! Paul Rigby offers a rainbow of quality collectables, this month

Now includes Whole Love Of Lots

PAUL MCCARTNEY & WINGS Junior's Farm (EMI no cat no) £1,850
From the Geoff Emerick collection, a 7" acetate from 1974. **Supplied by Tracks**

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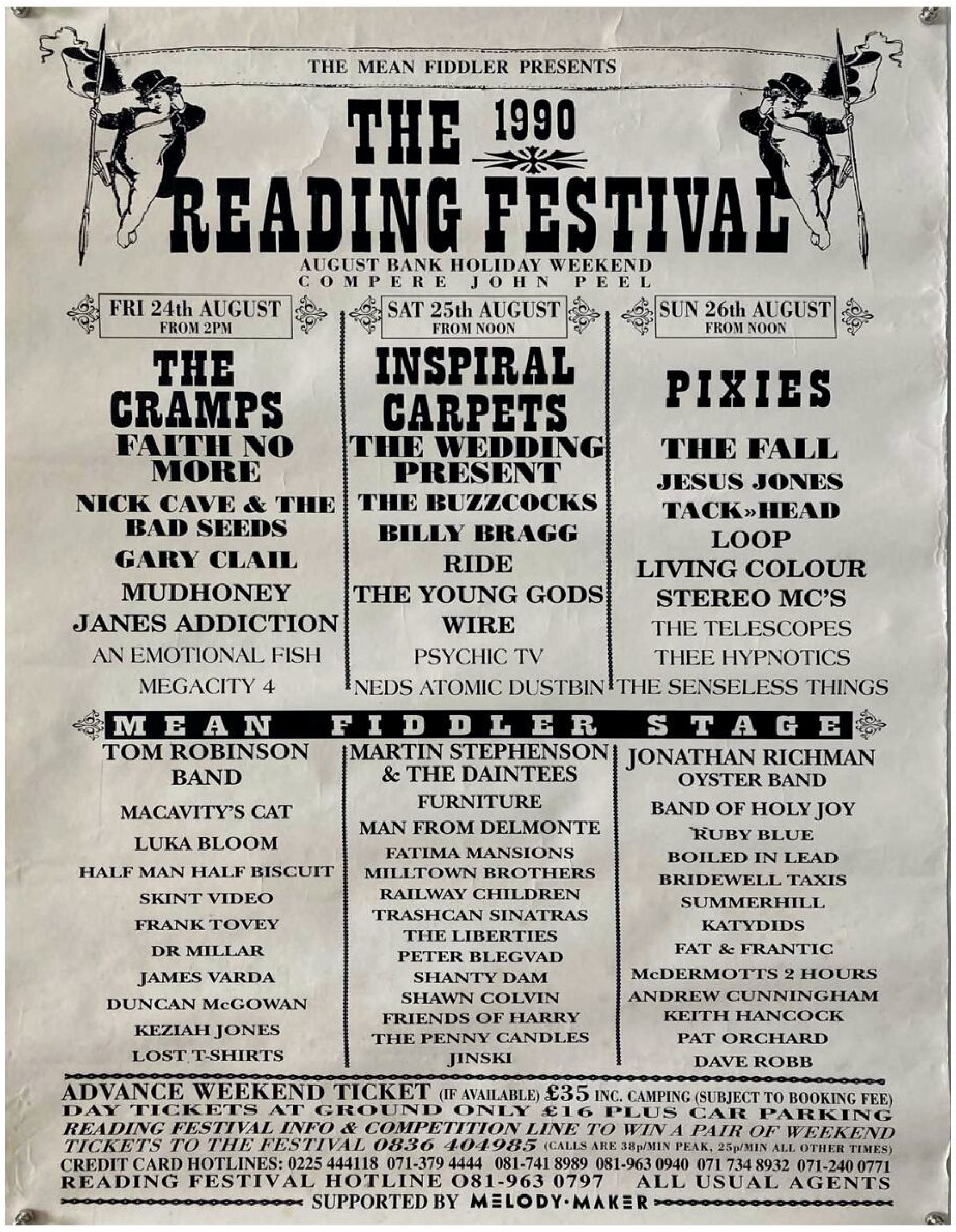
KYLIE MINOGUE *Book* £240
Promo-only ribbon-bound book to promote the 1994 album, *Deconstruction*… which succinctly describes her mode of dress. **Supplied by Omega Auctions**

THE LITTER *Distortions* (Warick 9445 671) $575
Packed with garage-infused covers and a couple of originals, this mono pressing is from 1967. **Supplied by Rockaway**

DISTORTIONS
THE LITTER

THE FALL/PIXIES/NICK CAVE Poster £140
A 1990 poster with enough debatable headliner listings to fuel many a pub argument. **Supplied by Omega Auctions**



THE MEAN FIDDLER PRESENTS
THE 1990 READING FESTIVAL
AUGUST BANK HOLIDAY WEEKEND
COMPERE JOHN PEEL

FRI 24th AUGUST
FROM 2PM
THE CRAMPS
FAITH NO MORE
NICK CAVE & THE BAD SEEDS
GARY CLAIL
MUDHONEY
JANES ADDICTION
AN EMOTIONAL FISH
MEGACITY 4

SAT 25th AUGUST
FROM NOON
INSPIRAL CARPETS
THE WEDDING PRESENT
THE BUZZCOCKS
BILLY BRAGG
RIDE
THE YOUNG GODS
WIRE
PSYCHIC TV
NEDS ATOMIC DUSTBIN

SUN 26th AUGUST
FROM NOON
PIXIES
THE FALL
JESUS JONES
TACK»HEAD
LOOP
LIVING COLOUR
STEREO MC'S
THE TELESCOPES
THEE HYPNOTICS
THE SENSELESS THINGS

MEAN FIDDLER STAGE

TOM ROBINSON BAND
MACAVITY'S CAT
LUKA BLOOM
HALF MAN HALF BISCUIT
SKINT VIDEO
FRANK TOVEY
DR MILLAR
JAMES VARDA
DUNCAN McGOWAN
KEZIAH JONES
LOST T-SHIRTS

MARTIN STEPHENSON & THE DAINTEES
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FATIMA MANSIONS
MILLTOWN BROTHERS
RAILWAY CHILDREN
TRASHCAN SINATRAS
THE LIBERTIES
PETER BLEGVAD
SHANTY DAM
SHAWN COLVIN
FRIENDS OF HARRY
THE PENNY CANDLES
JINSKI

JONATHAN RICHMAN
OYSTER BAND
BAND OF HOLY JOY
RUBY BLUE
BOILED IN LEAD
BRIDEWELL TAXIS
SUMMERHILL
KATYDIDS
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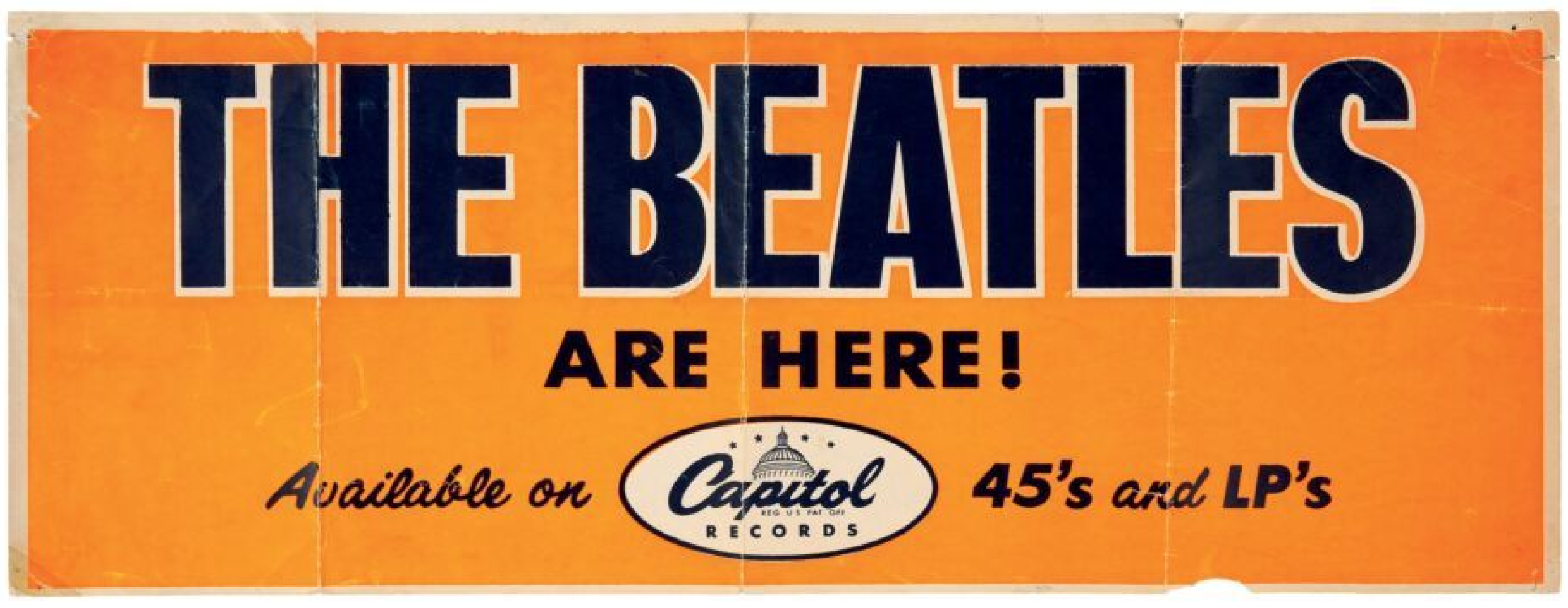
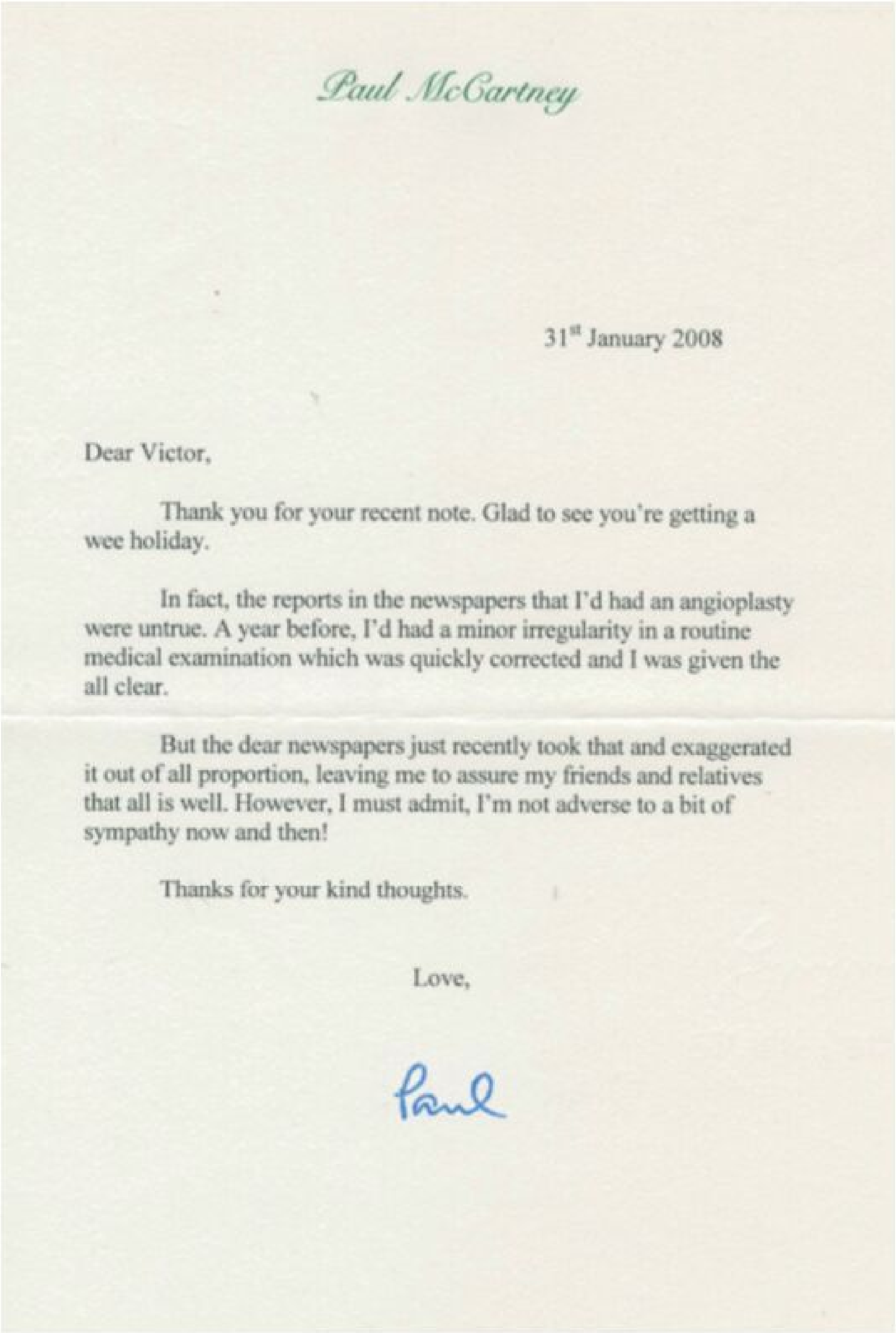
THE BEATLES Banner $4,250
Sent to US record stores at the beginning of 1964 after the band's appearance on *The Ed Sullivan Show*. **Supplied by Heritage Auctions**





Paul McCartney

31st January 2008

Dear Victor,

Thank you for your recent note. Glad to see you're getting a wee holiday.

In fact, the reports in the newspapers that I'd had an angioplasty were untrue. A year before, I'd had a minor irregularity in a routine medical examination which was quickly corrected and I was given the all clear.

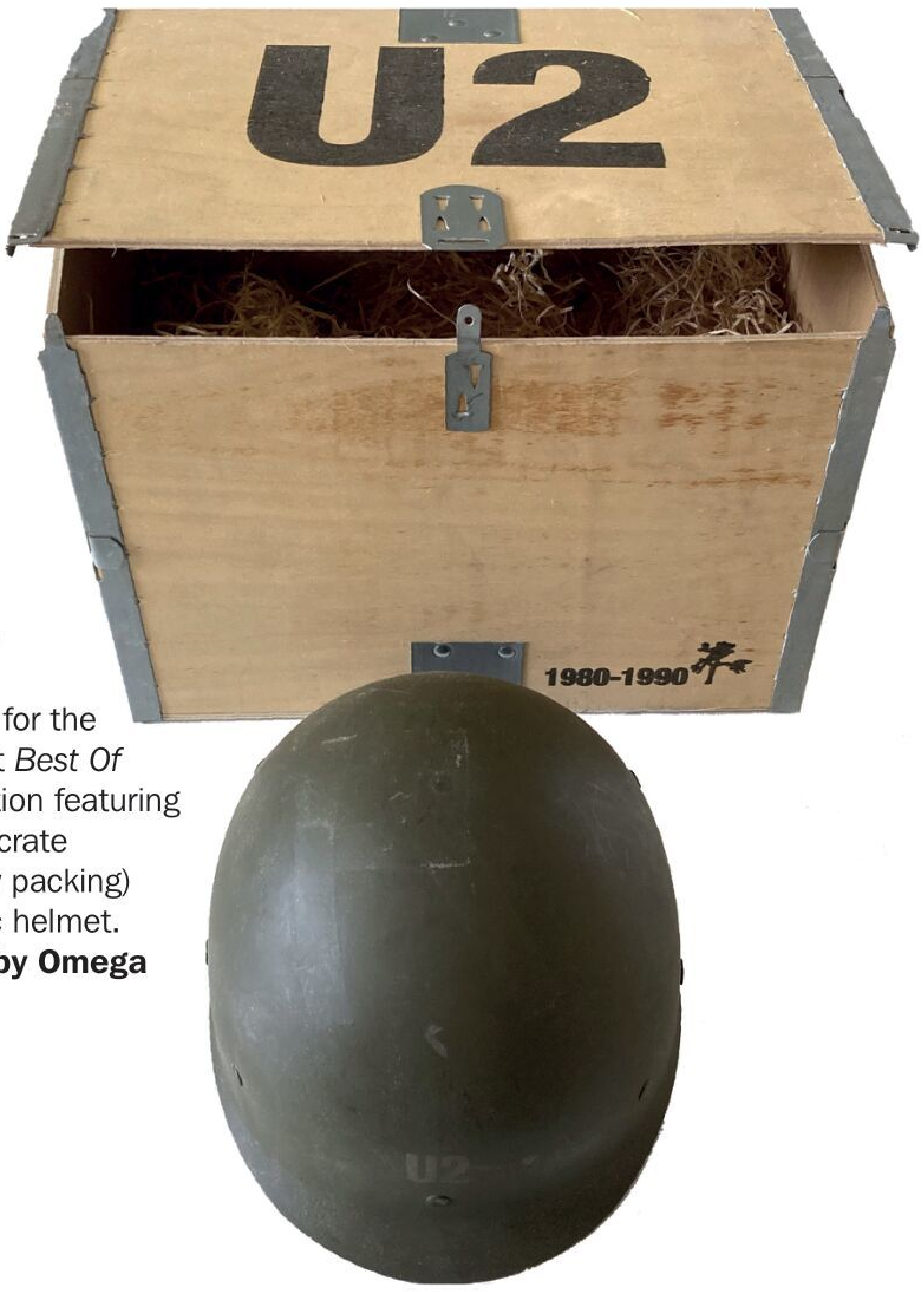
But the dear newspapers just recently took that and exaggerated it out of all proportion, leaving me to assure my friends and relatives that all is well. However, I must admit, I'm not adverse to a bit of sympathy now and then!

Thanks for your kind thoughts.

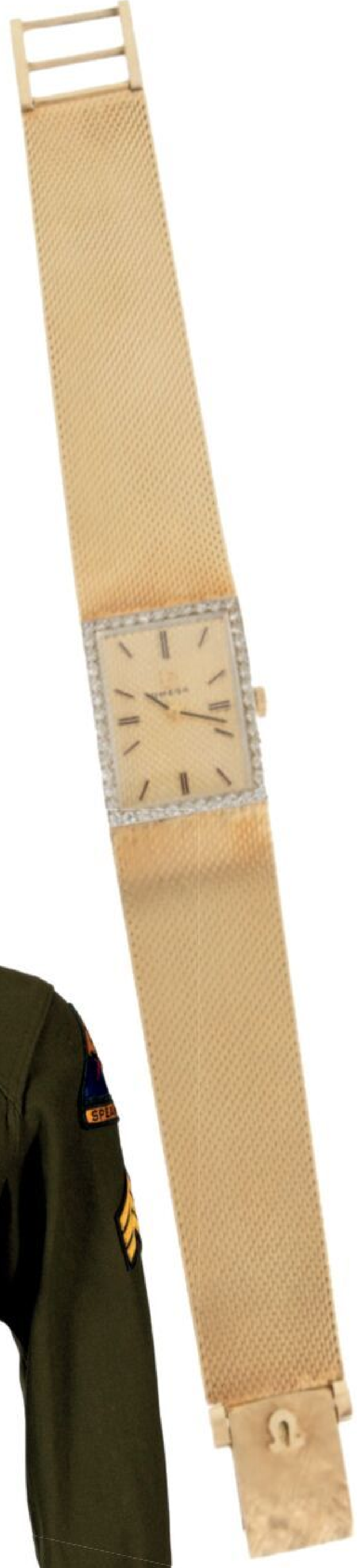
Love,

Paul

PAUL MCCARTNEY Letter £75
Sent to fellow *A Hard Day's Night* actor, Victor Spinetti, explaining that, despite press reports, McCartney had not had heart surgery. Although he did admit to being treated for a "minor irregularity". Heather Mills was unavailable for comment. **Supplied by Tracks**

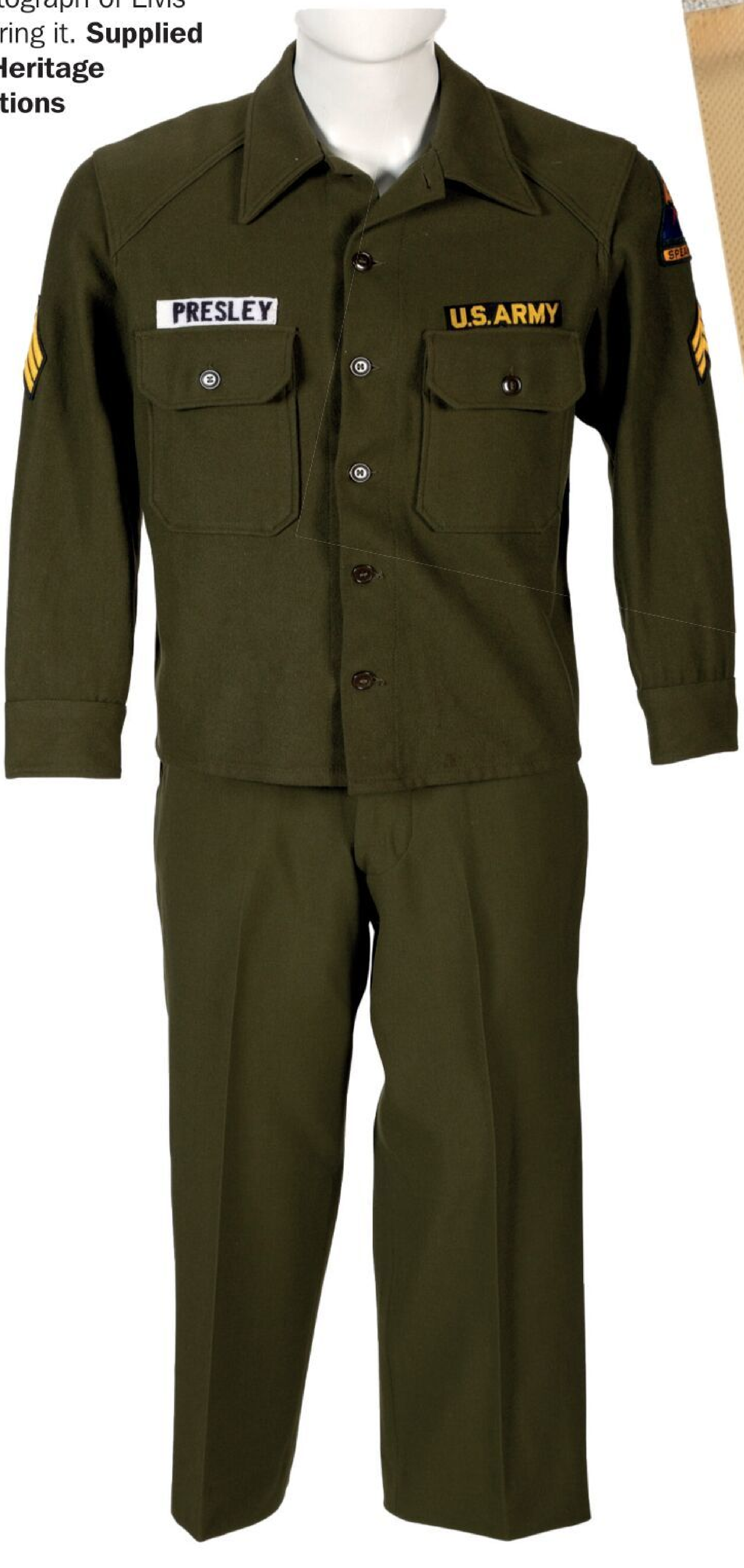


U2 Promo £850
Promo set for the band's first *Best Of* hits collection featuring a wooden crate (with straw packing) and plastic helmet. **Supplied by Omega Auctions**

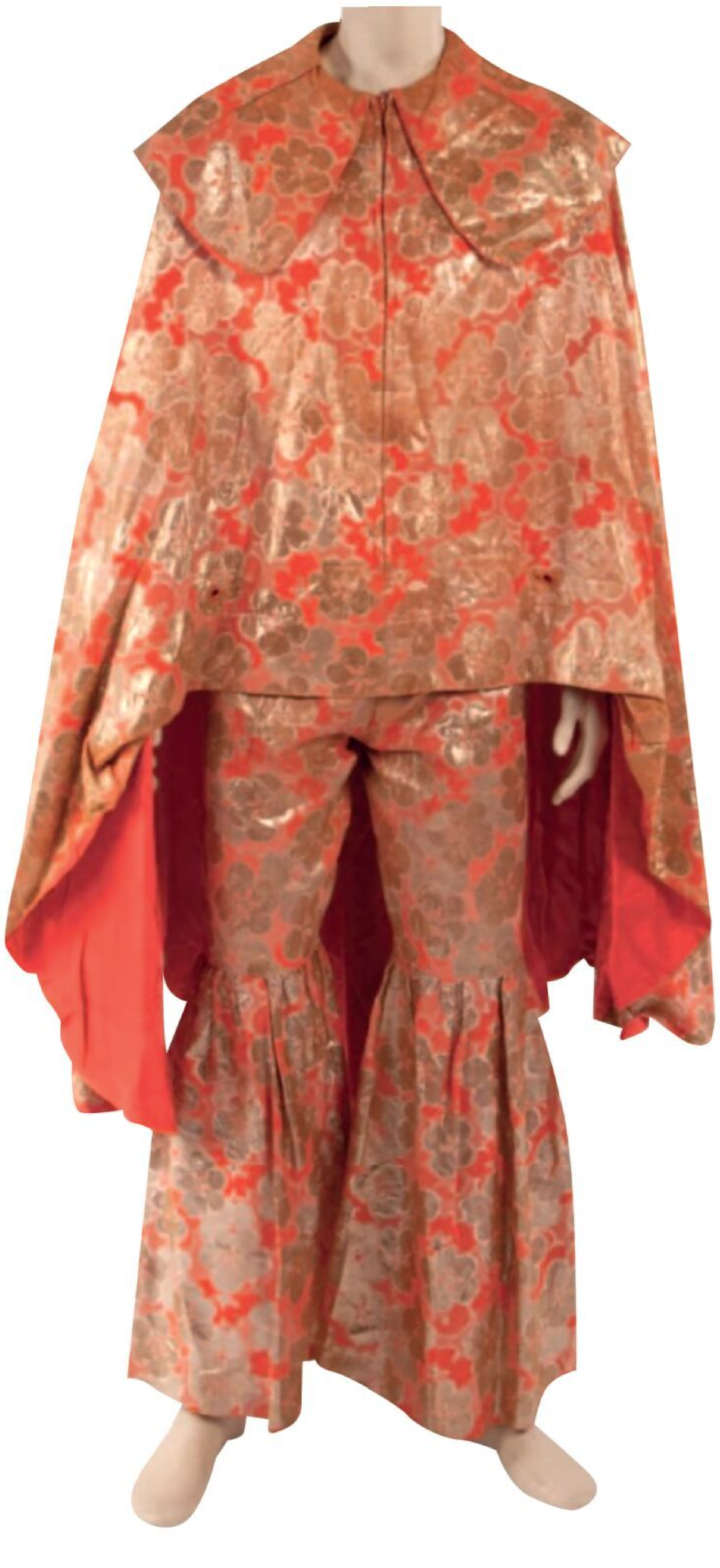


ELVIS PRESLEY Watch $25,000
Presented as a gift by Elvis to his father, Vernon. This Omega design features 46 diamonds with the engraving, "Happy Birthday Dad, Love Elvis 4-10-69". **Supplied by Julien's Auctions**

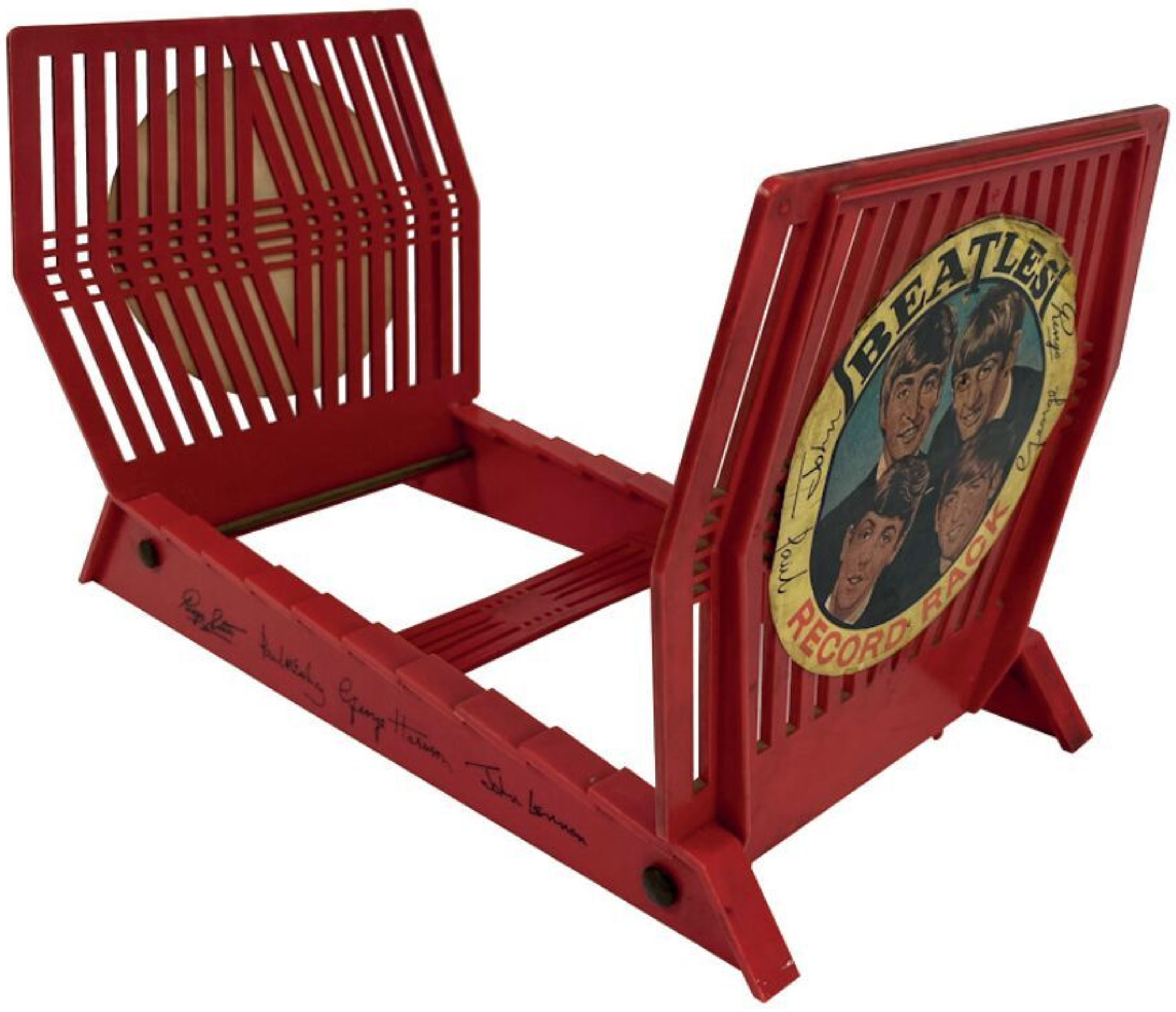
ELVIS PRESLEY Uniform $21,250
Worn from 1958-1960, arrives with a photograph of Elvis wearing it. **Supplied by Heritage Auctions**



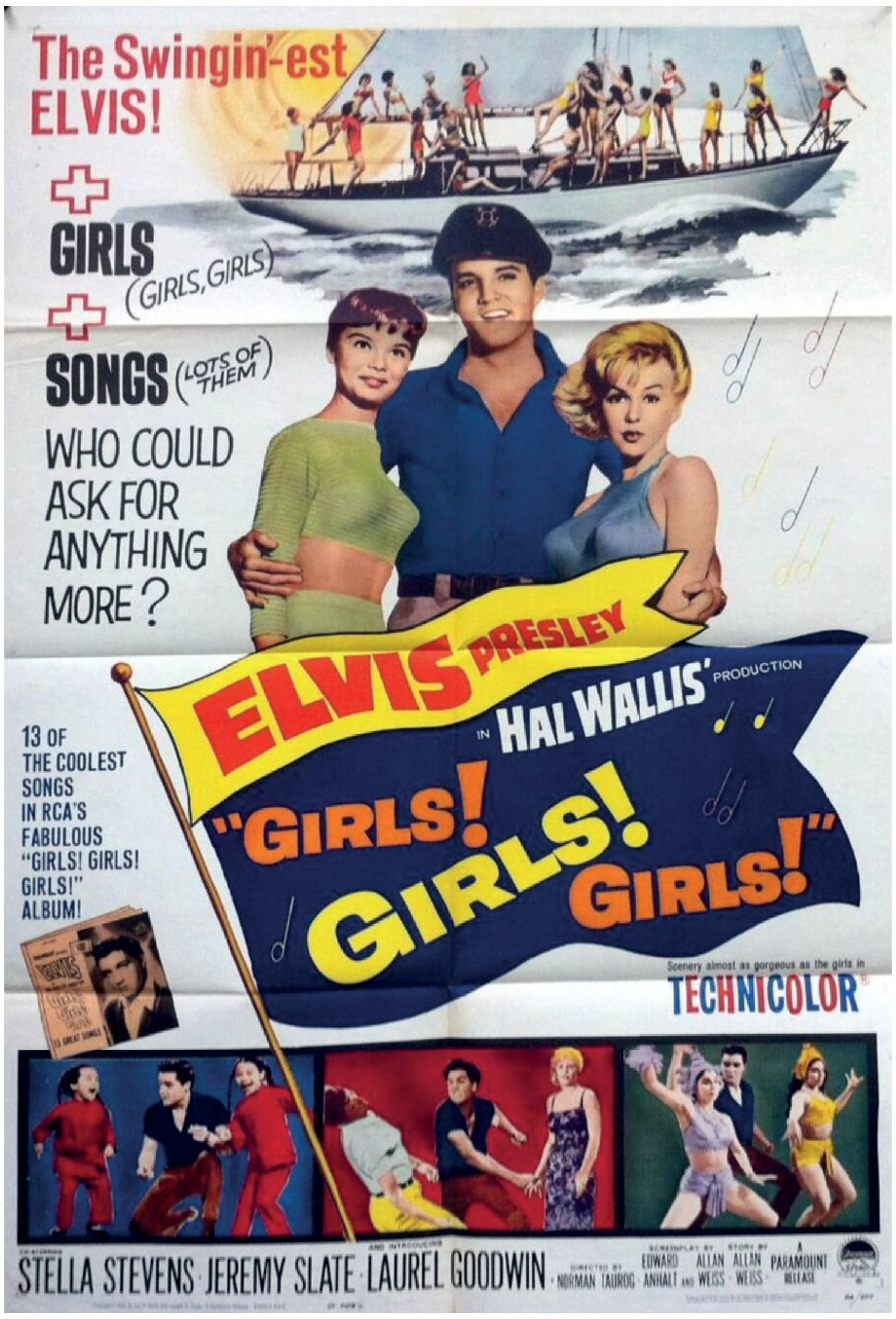
LITTLE RICHARD Costume $1,920
A flowing onstage number created by Melvin James of Detroit, Mich. **Supplied by Julien's Auctions**



THE BEATLES **Record Rack** **£2,500**
This 3-part, slot-together, Selcol rack was created in 1964 and includes facsimile signatures from the Fabs. **Supplied by Tracks**


BEATLES
RECORD RACK

ELVIS PRESLEY **Poster** **$100**
All Technicolor teeth and tight tops. "Who could ask for anything more?" indeed. **Supplied by Rockaway**


The Swingin'-est ELVIS!
GIRLS (GIRLS, GIRLS)
SONGS (LOTS OF THEM)
WHO COULD ASK FOR ANYTHING MORE?
ELVIS PRESLEY
IN HAL WALLIS' PRODUCTION
"GIRLS! GIRLS! GIRLS!"
13 OF THE COOLEST SONGS IN RCA'S FABULOUS "GIRLS! GIRLS! GIRLS!" ALBUM!
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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

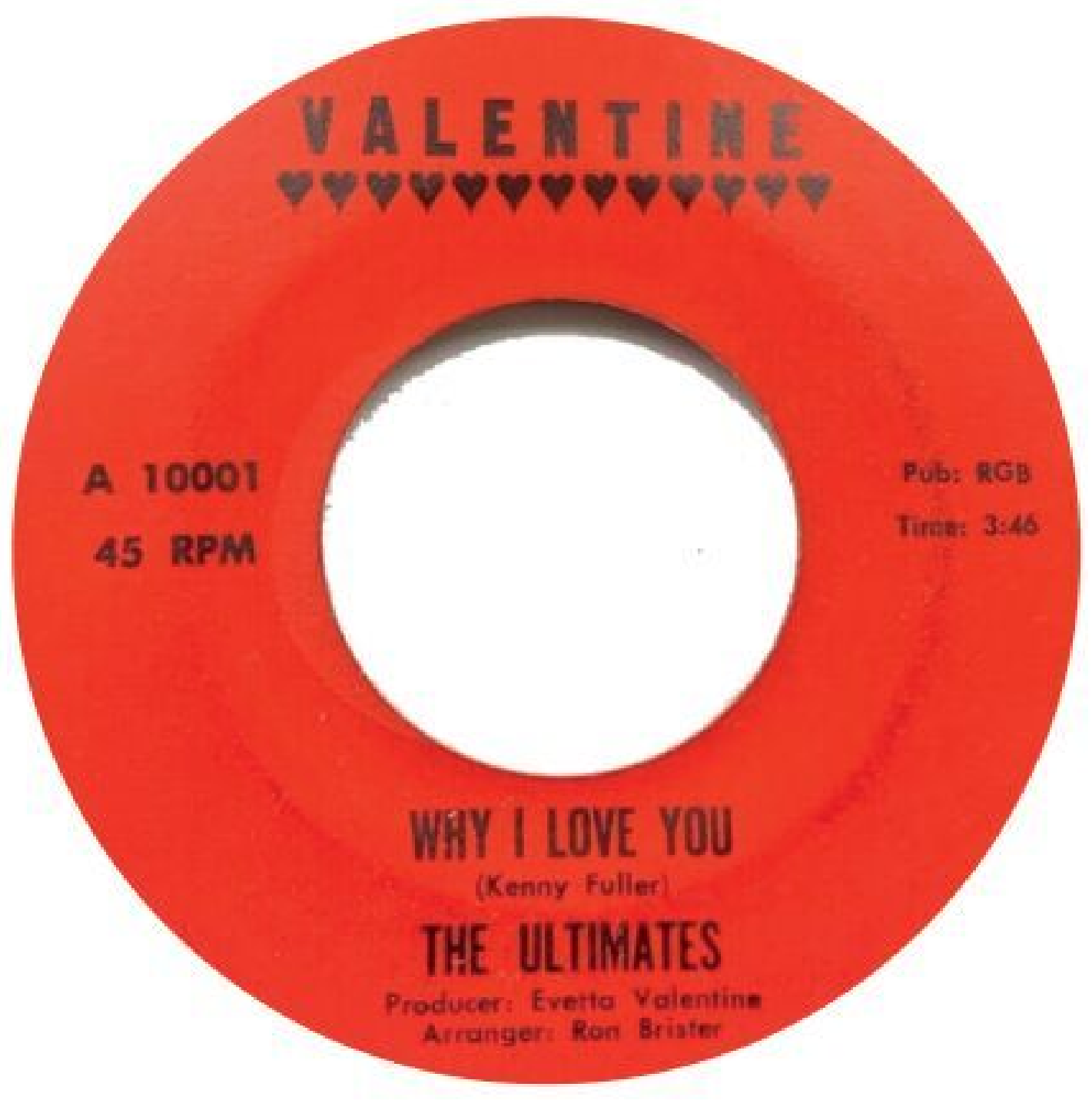
This month's big scorers online

JULY ***July*** **(Major Minor MMP 29) £3,675**
From 1968, a 12-track mono pressing of classic psychedelia album. (Item number: 363373853497) **Supplied by eBay**

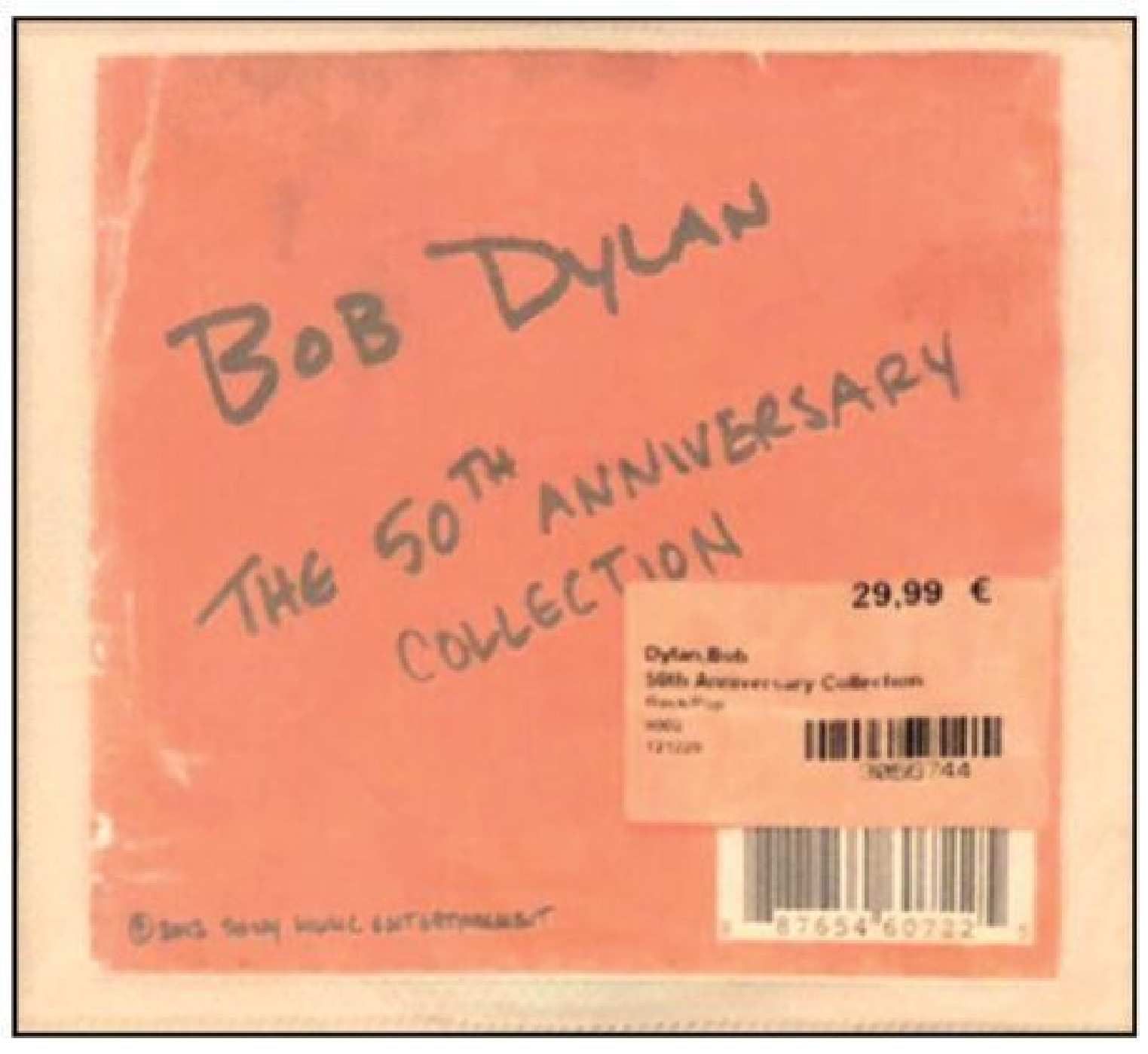
CURLY MYRICK **It Be's That Way (Q QR 105) £2,925**
Seventies deep soul 7" with Nothing Word Song on the flip. (Item number: 274912756962) **Supplied by eBay**

Q RECORDS
IT BES THAT WAY
CURLY MYRICK

THE ULTIMATES **Why I Love You (Valentine 10001) £2,835**
Mid-tempo, Philly soul, girl group outing on 7" with Gotta Get Out on the flip. (Item number: 294245454937) **Supplied by eBay**


VALENTINE
WHY I LOVE YOU
THE ULTIMATES

BOB DYLAN ***The 50th Anniversary Collection*** **(Sony 8 87654 60722 5) £1,250**
Reportedly limited to 100 copies, a 4CD-R set of studio and live 1962 recordings, apparently released to extend the then-failing copyright. (Item number: 304135982315) **Supplied by eBay**


BOB DYLAN
THE 50TH ANNIVERSARY COLLECTION
29,99 €

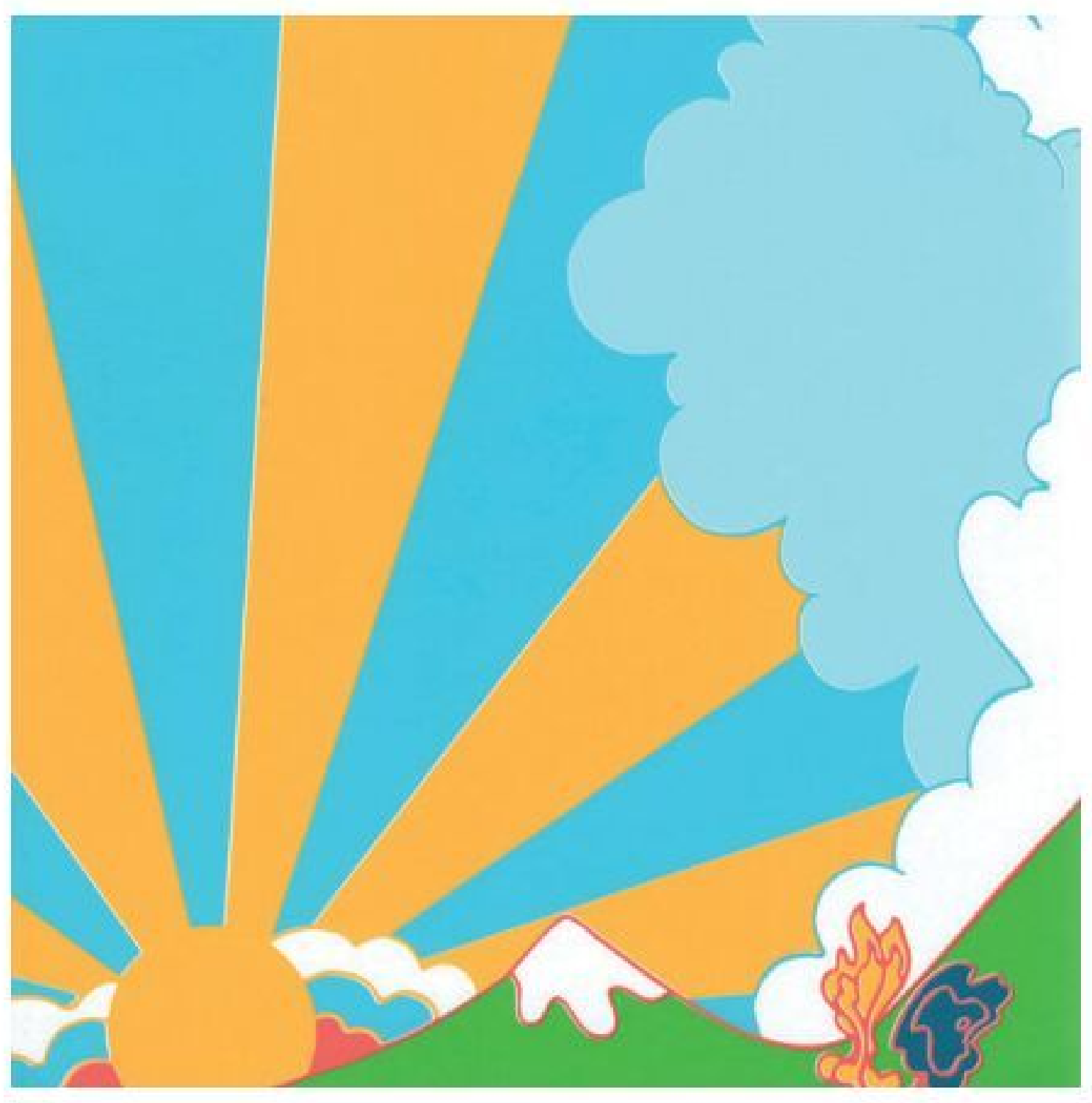
MEL BRITT **Love Invented Misery (FIP F 650) £2,960**
Soul 7" from 1969 with She'll Come Running Back on the flip. **Supplied by Popsike**

SHE'LL COME RUNNING BACK
fip
F-650
MEL BRITT

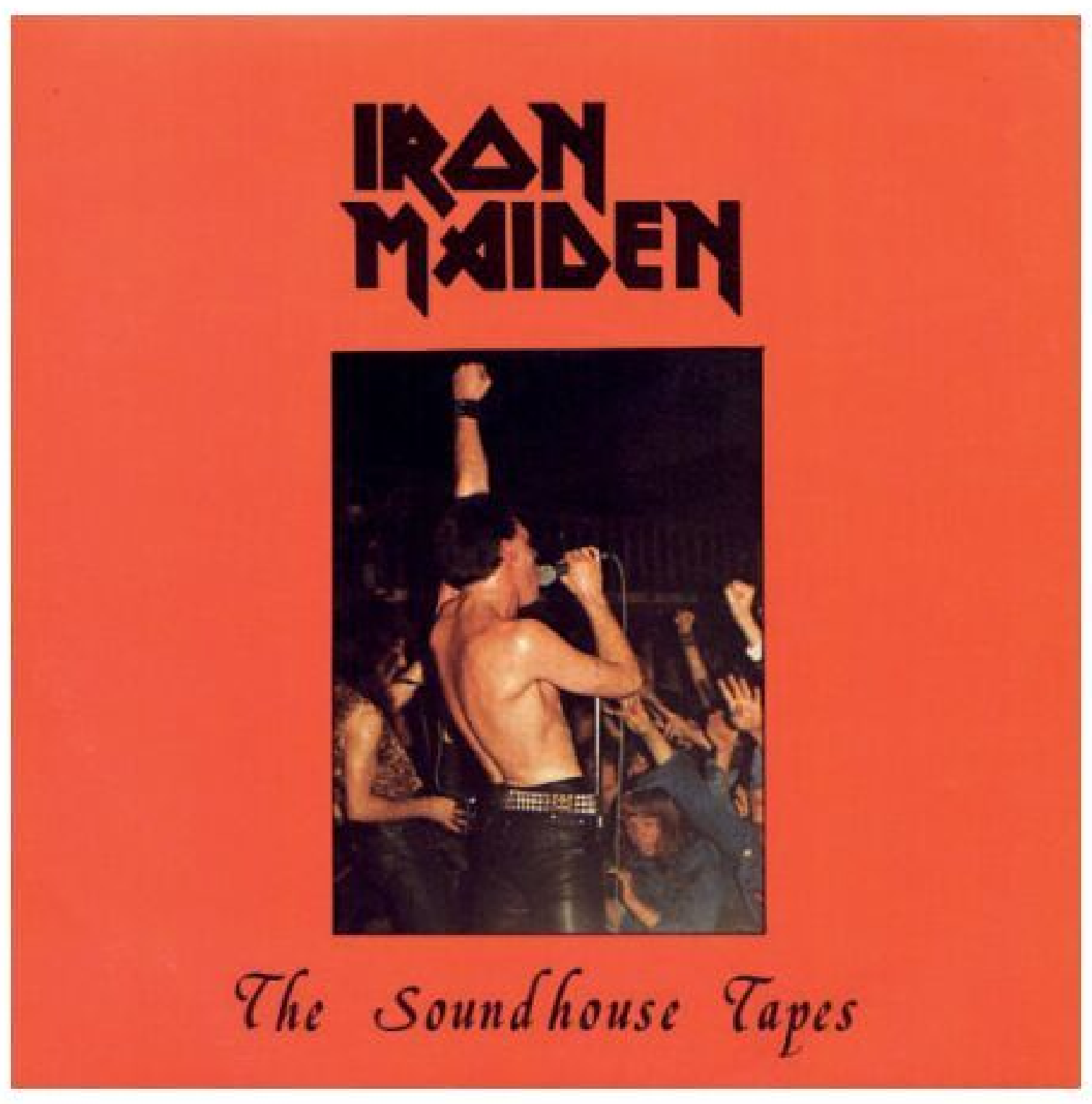
INTERNATIONAL IV **Inspiration (Diane no cat no) £2,472**
Northern soul 7" outing with Equal Love on the flip. **Supplied by Popsike**

DIANE
RECORDS
EQUAL LOVE
INTERNATIONAL IV

PAUL MCCARTNEY & WINGS ***Wings 1971-73*** **(MPL B-002822602) $1,642**
Limited, numbered box set featuring seven CDs, three DVDs and a Blu-ray. **Supplied by Discogs**

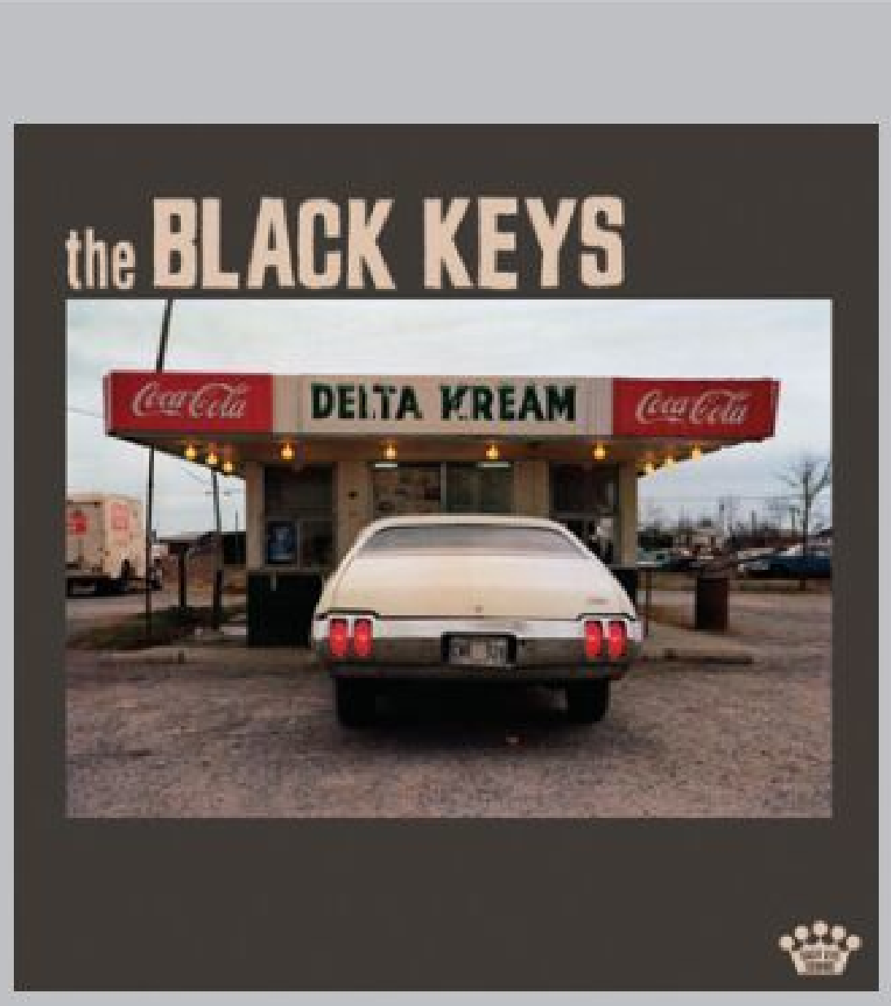


IRON MAIDEN ***The Soundhouse Tapes*** **(Rock Hard ROK 1) $1,643**
A UK, 7" EP release from 1979. The band's debut release. **Supplied by Discogs**


IRON MAIDEN
The Soundhouse Tapes

nonesuch

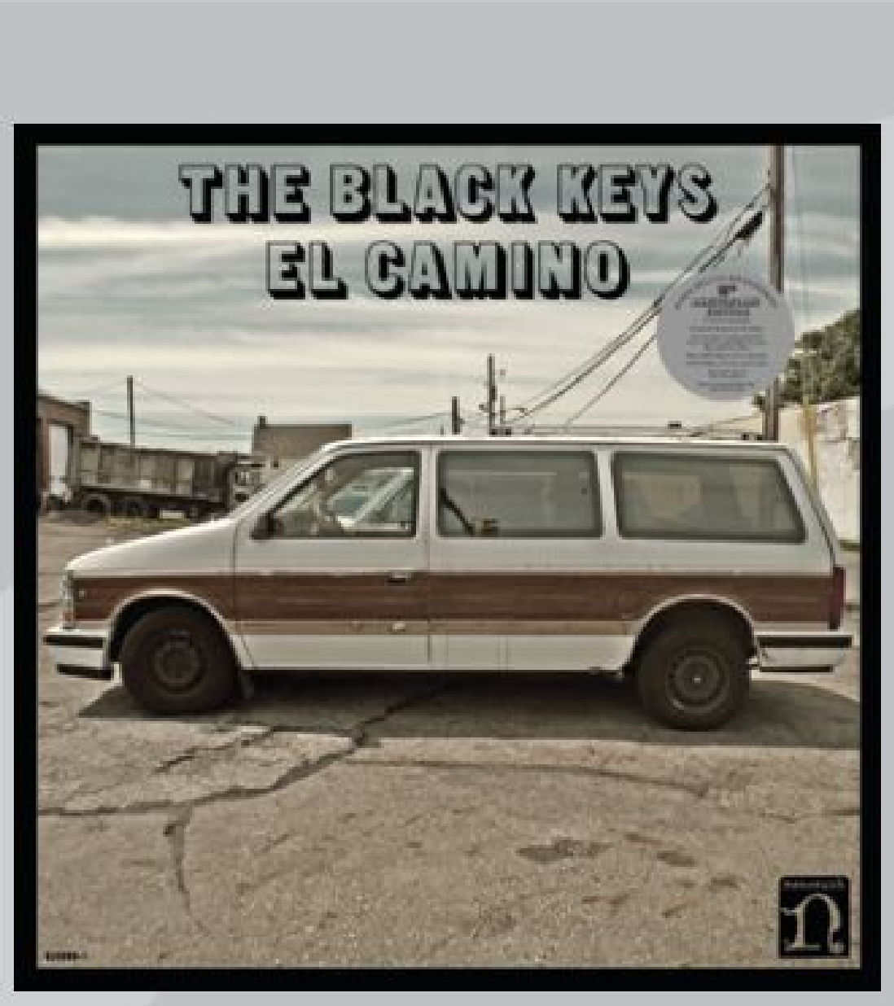
AVAILABLE NOW ON NONESUCH RECORDS


the BLACK KEYS
DELTA KREAM

THE BLACK KEYS
Delta Kream

'*Delta Kream* crackles with in-the-moment fluency, locked in the groove. Evidence of a band in their element, ragged, tactile and revivified.'

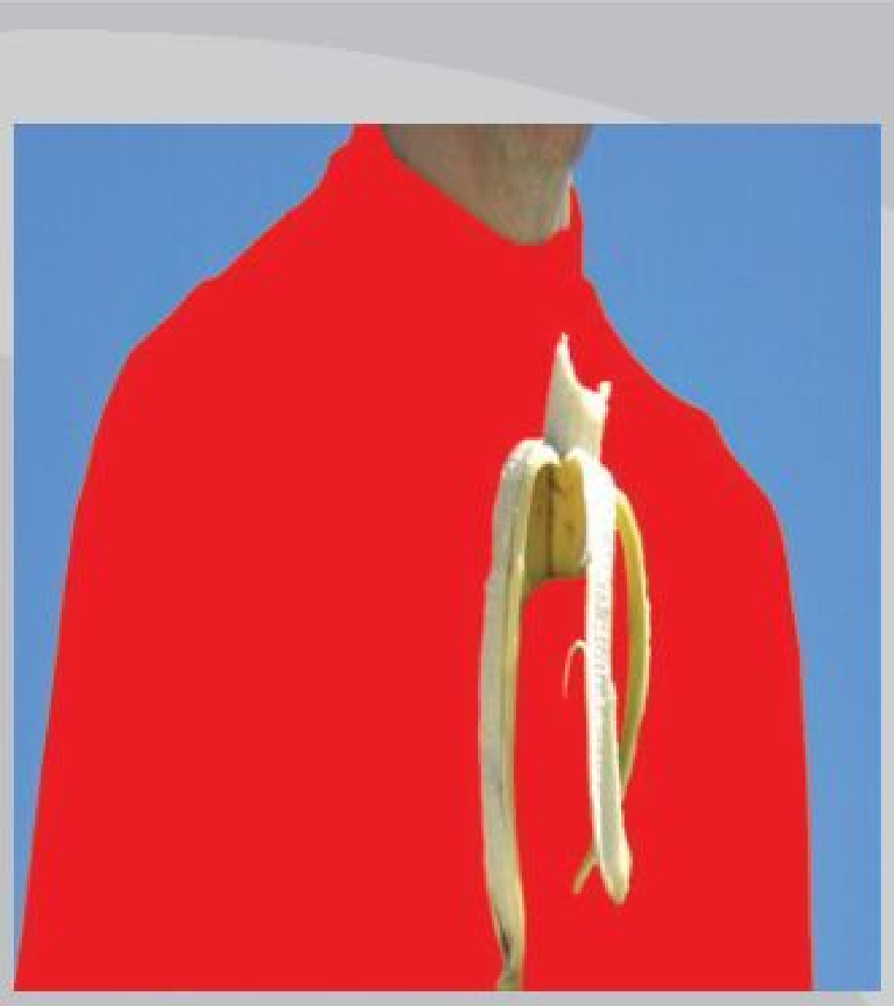
– Record Collector ★★★★


THE BLACK KEYS
EL CAMINO

THE BLACK KEYS
El Camino
(10th Anniversary Edition)

'In thrall to grand American traditions of cars-and-girls driving music, *El Camino* makes its own trip from Rubber City to Music City, touching upon great modern pop music but never losing its grimy old-school identity.'

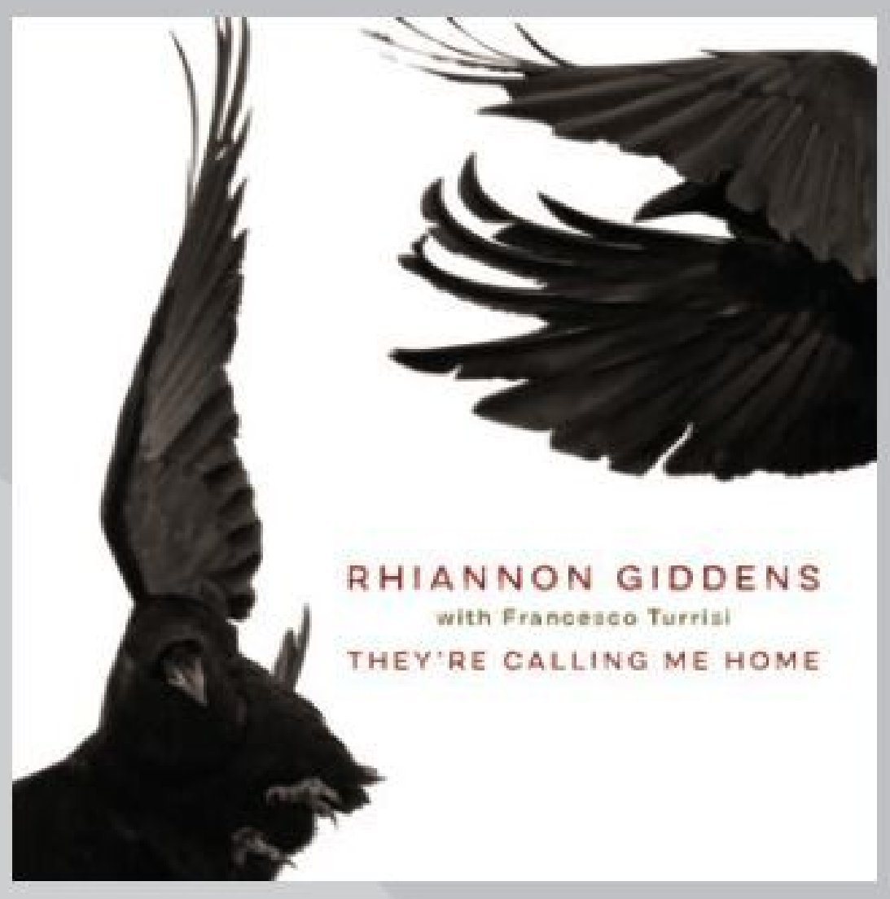
– Mojo ★★★★★



SAM GENDEL
DRM

'A trippy but absorbing sound collage.'

– Record Collector ★★★★


RHIANNON GIDDENS
with Francesco Turrisi
THEY'RE CALLING ME HOME

RHIANNON GIDDENS
They're Calling Me Home
(with Francesco Turrisi)

'Sublime. Giddens' extraordinary voice hits new levels of resolute power.'

– Uncut, 9/10

EMMYLOU HARRIS
and the
Nash Ramblers
RAMBLE IN MUSIC CITY

EMMYLOU HARRIS & THE NASH RAMBLERS
Ramble in Music City:
The Lost Concert

'A generous 23-song track selection, it simply leaps from the speakers. Peerless!'

– Record Collector ★★★★

LAKE STREET DIVE
obviously

LAKE STREET DIVE
Obviously

'America's best-kept secret. Lake Street Dive have been one of America's hidden musical treasures for too long. Tight and playful, but not devoid of heft, this is an album to lift the spirits.'

– Daily Mail ★★★★

k.d. lang
makeover

k.d. lang
makeover

'lang is every bit the equal of the classic singers of the 1950s and '60s who could sing country, pop and jazz with equal style and conviction.'

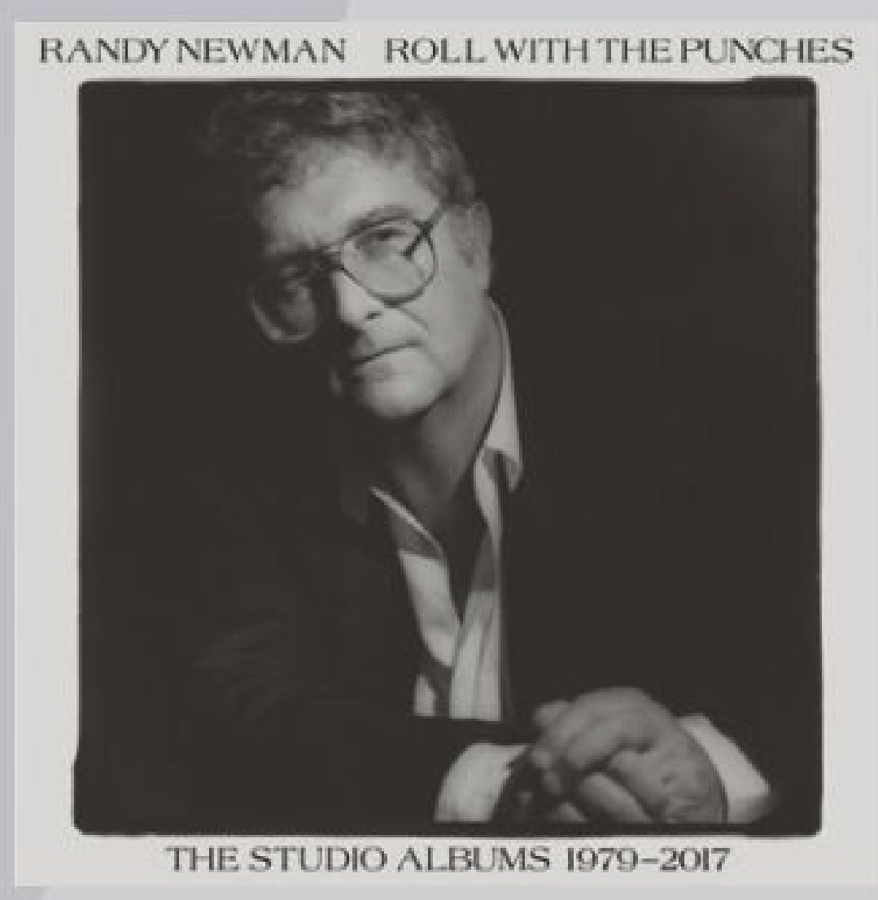
– Guardian

BRAD MEHLDAU ORPHEUS CHAMBER ORCHESTRA
VARIATIONS ON A MELANCHOLY THEME

BRAD MEHLDAU & ORPHEUS CHAMBER ORCHESTRA
Variations on a
Melancholy Theme

'An orchestral synthesis of jazz harmony and classical form inspired by the idea that "Brahms woke up one day, and had the blues".'

– Financial Times ★★★★


RANDY NEWMAN ROLL WITH THE PUNCHES
THE STUDIO ALBUMS 1979–2017

RANDY NEWMAN
Roll with the Punches:
The Studio Albums
(1979-2017)

'The last four decades of America's great storyteller. Taken as a whole, these albums hold a mirror up to the ongoing, evolving state of a nation; an endlessly vivid chronicle, often uncomfortable but with intermittent glimmers of hope.'

– Record Collector ★★★★

CONOR OBERST
RUMINATIONS

CONOR OBERST
Ruminations
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'A direct line into the spirit of Right Now. Heartrendingly beautiful, filled with the beauty of day-drunkenness and Proustian flights into memory and waking up in the afternoon and realizing that, however imperfect the day is, it's a day.'

– GQ

CAROLINE SHAW
SŌ PERCUSSION
LET THE SOIL PLAY ITS SIMPLE PART

CAROLINE SHAW & SŌ PERCUSSION
Let the Soil Play Its Simple Part

'Beautifully performed and expertly produced, this is music-making at its most vital, expressive and imaginative.'

– BBC Music Magazine ★★★★★

CHRIS THILE
LAYSONGS

CHRIS THILE
Laysongs

'Nowhere has master mandolinist Thile's formidable mastery been more fully realized than on *Laysongs*. An intimate gaze into the soul of a preternaturally gifted musician.'

– Songlines ★★★★

NONESUCH.COM

Richard H Kirk

1956-2021

By Chris Roberts

Photo: Getty

Once I asked Richard H. Kirk what Cabaret Voltaire would do if electricity didn't exist. "It's unthinkable!" he laughed. "We ARE children of the age of technology. They can't take it away from us".

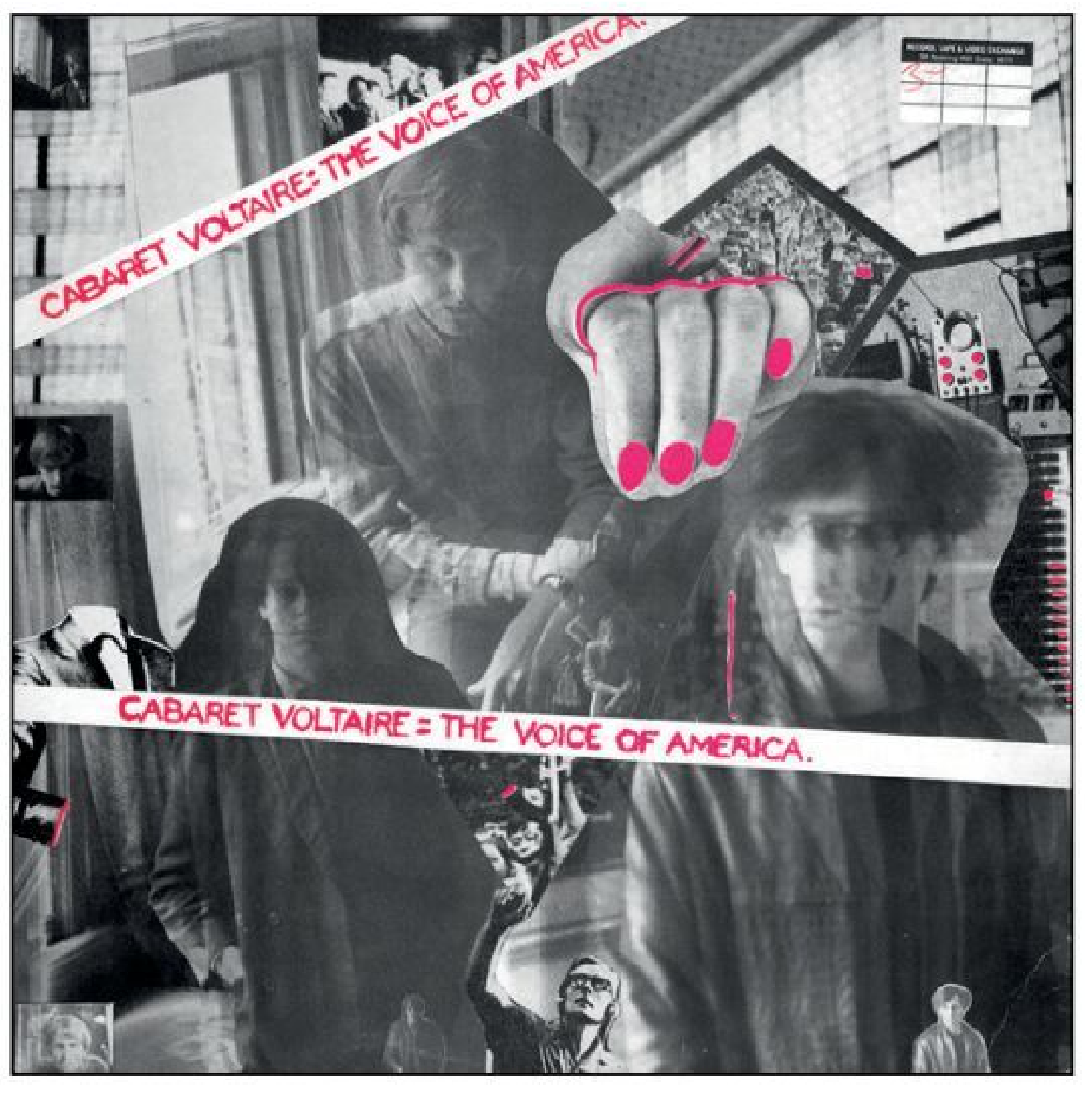
Kirk, who died on 21 September, aged 65, leaves a legacy, buzzing like a mysterious cable in a corner, which can't now be erased from music's past and future. Of course, it's his work with the Cabs which dominates the discourse, but even in the two and a half decades while that name lay fallow he released a range of equally forward-looking sounds, under a raft of aliases. British electronica had an assortment of parents, but Kirk and colleagues were eminent among them.

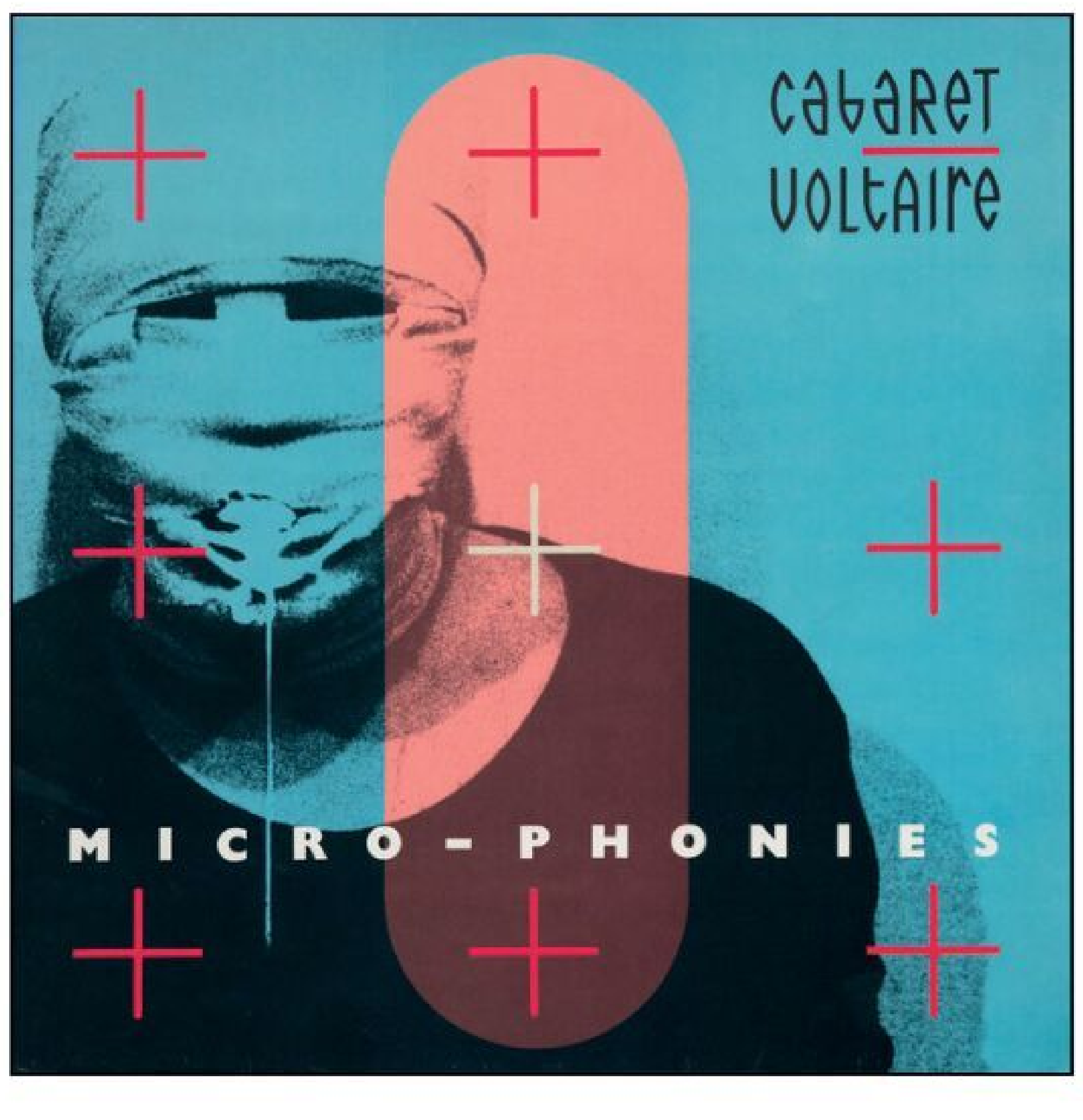
On 2020's *Shadow Of Fear*, the first album made under the Cabaret Voltaire name in 26 years, a spoken-word sample running through the track The Power (Of Their Knowledge) announces, "You start with nothing and you end up with nothing." Kirk may never have landed paydirt the way many of his contemporaries and disciples did, but the shockwaves and chilly ripples which Cabaret Voltaire sent through British music were, and remain, of incalculable influence. "I like ambiguous things rather than the black and white," Kirk told me in Sheffield in 1984. "We'd rather be provocative. It's just a matter of using a bit more imagination."

The career arc, such as it was, was never the point. Cabaret Voltaire were the John The Baptists of techno, though even that is to simplify the horizons they hounded from within their Western Works studio. Any of the Yorkshire electronica greats will tell you they were the spark, the daddies. "Cabaret Voltaire were very generous people in terms of their time and encouragement for other people around them," Heaven 17 and Human League founder Martyn Ware has said. "They were the godfathers of that scene." Like Ware, Kirk cited a viewing of the film *A Clockwork Orange* as an epiphany. "It made me forever associate classical music with people getting their heads kicked in," he mused, with customary dry Northern drollness which the uninitiated could misread as grumpiness.

He'd also assimilated the krautrock bands and the clunky, can-do sci-fi of 60s/70s British TV (which, too, was about imagination transcending budget or technical skill). A fan of *Dr. Who* and *Quatermass*, he noticed that "all these strange things seemed to happen in old gasworks or industrial environments – there was an other-worldliness to it. In Sheffield, all night you'd hear distant booming noises from the edge of heavy industry." His mind made the links, the associations, the correspondences, channelling them into sound.

Named after the pivotal Zurich Dada hotbed of 1916, the group, or idea, formed in Sheffield as early as 1973, alhough to most witnesses they burst through the doors several years later when confounding and irritating Joy Division audiences. Kirk, proudly working-class, had founded the Cabs with Chris Watson, a tape-loop pioneer who was to stick around until 1981 (and is now a leading figure in field recordings and wildlife programs). The catalytic Stephen Mallinder layered voice and bass over the collages and sound structures. Pre-empting punk's DIY ethic, they'd play from the tops of vans, or in public toilets. Punk, in fact, made things easier for these confrontational necromancers of noise. It made a kind of sense. *They* made a kind of sense. They came as close to "fitting in" as they ever would. Their studio was set up on Portobello Street in Sheffield, and would produce early recordings by The Human League, New Order and Clock DVA.


CABARET VOLTAIRE: THE VOICE OF AMERICA
CABARET VOLTAIRE = THE VOICE OF AMERICA.



Factory offered to sign them, but Cabaret Voltaire went with Rough Trade. Nag, Nag, Nag saw the *NME*'s Andy Gill writing, in June '78, that they would "turn out to be one of the most important new bands to achieve wider recognition this year. Wait and see". We waited, but while we saw importance, we never really saw that wider recognition. When I asked Kirk how Nag, Nag, Nag (and its processed, sinister guitars and dalek-like voices, which bore only a passing resemblance to what we'd conventionally thought of as the sound of guitars and voices) sat with him, a few years later, he said, "It still sounds really powerful. But it's a pain in the neck when people ask for it at gigs. We want to keep a little ahead of the times." He added, "Funnily enough, I thought our early singles were very commercial. It's no challenge to keep on turning out records that are obscure for the sake of it. I mean, we could stand on our heads and make those."

KIRK HAD SO MUCH CREATIVITY LEFT TO GIVE

Discussing '81's *Red Mecca* album (the thinking person's Ghost Town) on the BBC, he spoke of its atmosphere of "insurrection on the streets… kicking back against the system. We weren't paranoid – this stuff was slowly happening. The rise of surveillance culture, the fundamentalist christians, the revolution in Iran – the general feeling that things were moving to the right."

The 80s saw Cabaret Voltaire moving tentatively yet confidently towards the centre, via Some Bizzare, Virgin, then EMI. They took a hint from friends New Order and stirred in the "dance element" on albums like *The Crackdown* (1983) and the mesmerising *Micro-Phonies* (1984). "Things cross-fertilise," Kirk told me then. "From people like us and [Can's] Holger Czukay to tackier groups. It's flattering, really. It's always, since we started, been based around pounding rhythm and repetition." (*RC* readers should be made aware at this point that the one time this writer went to a Sheffield pub with Kirk and Mallinder, their jukebox choices were Smokey Robinson & The Miracles' Tracks Of My Tears, Malcolm McLaren's Madam Butterfly, Roy Orbison's Pretty Woman and Miami Sound Machine's Dr. Beat. Being a musical visionary doesn't preclude having fun.)

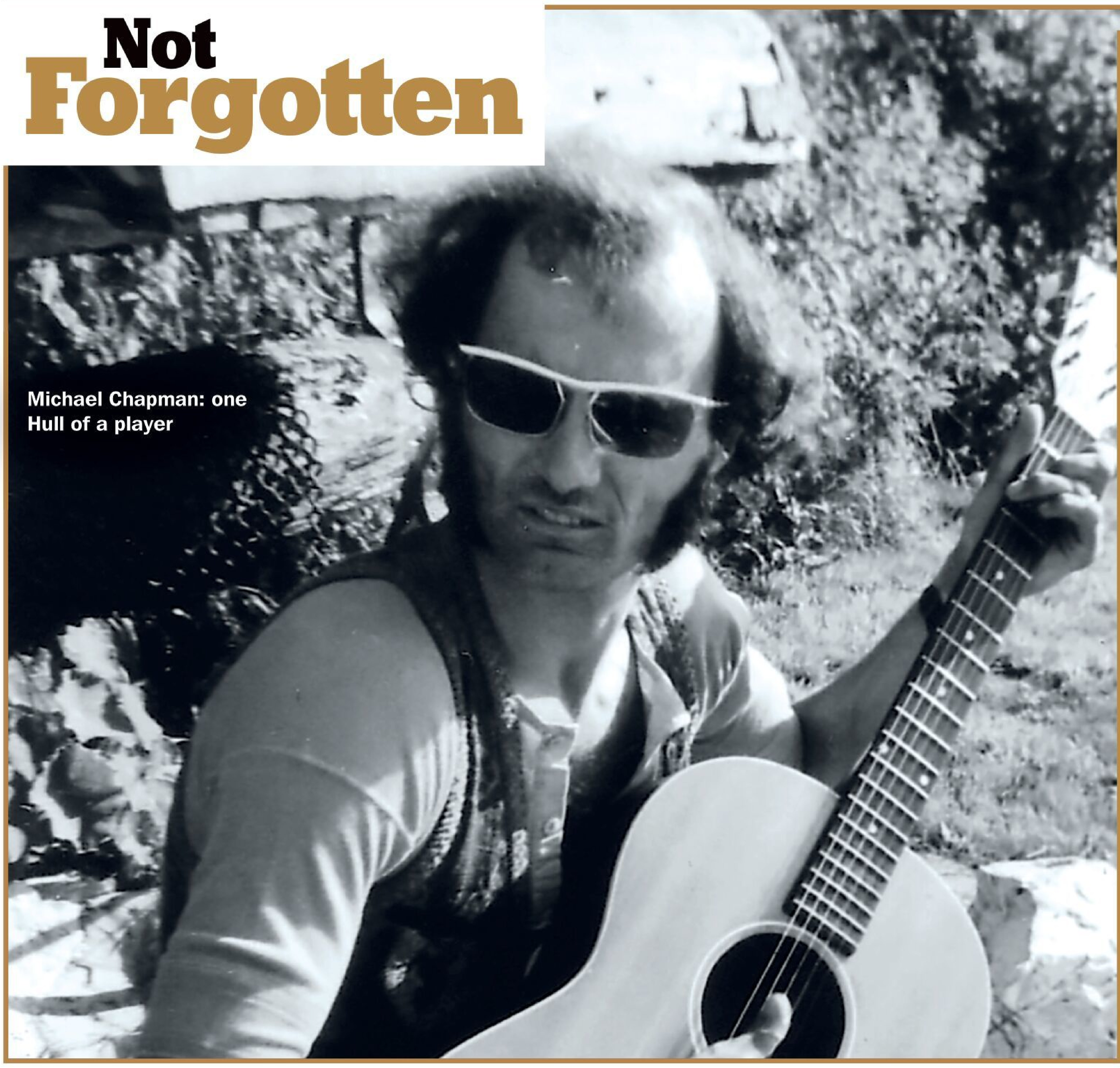
They may not have made that commercial breakthrough, but they were capable of knowing yet committed pop-adjacent constructions like Just Fascination, the seductive Sensoria and James Brown, which grazed the lower regions of the singles charts. Sensoria was even remixed by Robin "Pop Muzik" Scott of M.

This strain of subconscious funk should have translated them to the wider listenership their friends and allies were embracing. Adrian Sherwood produced 1987's *Code*, with Bill Nelson on guitar. *Groovy, Laidback And Nasty* (1990) saw them working with Marshall Jefferson, burning down house. EMI couldn't back any more debt, though: the Cabs kept going until Mallinder moved to Australia.

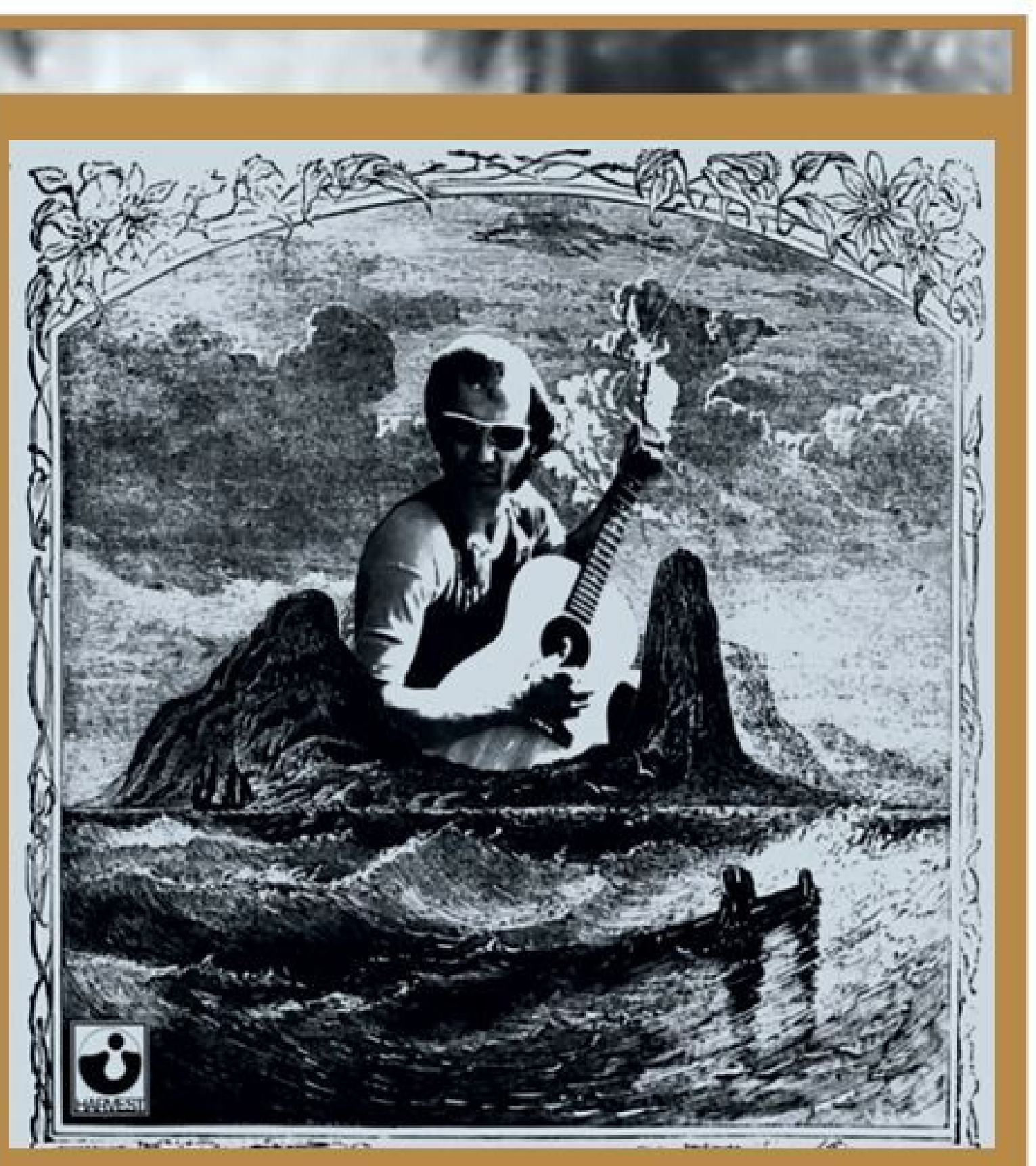
Kirk took the opportunity to pursue his barrage of recordings released under those alter egos: Sweet Exorcist, Sandoz, Al Jabr, Dark Magus, Chemical Agent and more. He worked with Warp, ultimately reviving the Cabaret Voltaire name in 2014 at the Berlin Atonal, performing all-new material solo. *Shadow Of Fear*, the "comeback", was a dark triumph. It felt, 20 years into the 21st century, as if the world had caught up with Kirk's attention span: the fast cuts, loops, clashing stimuli. The Sheffield sound, which had motivated others, was present and potent, but updated with fresh precision and attack. Fusing kosmische, dub, and surrealist voice interjections, it was/is a soundtrack to the fragmented yet relentless vortex of today. Cabaret Voltaire saw, or heard, it coming, before most. Kirk had so much creativity left to give.

"On my passport," Kirk once told me, "it says 'audio-visual technician.' It doesn't say musician. In some ways that's quite accurate." He concluded, "There shouldn't be any rules in the game." Certainly, he and Cabaret Voltaire rewrote those conventions that had stood, and rewired the conversation.

Not Forgotten



Michael Chapman: one Hull of a player

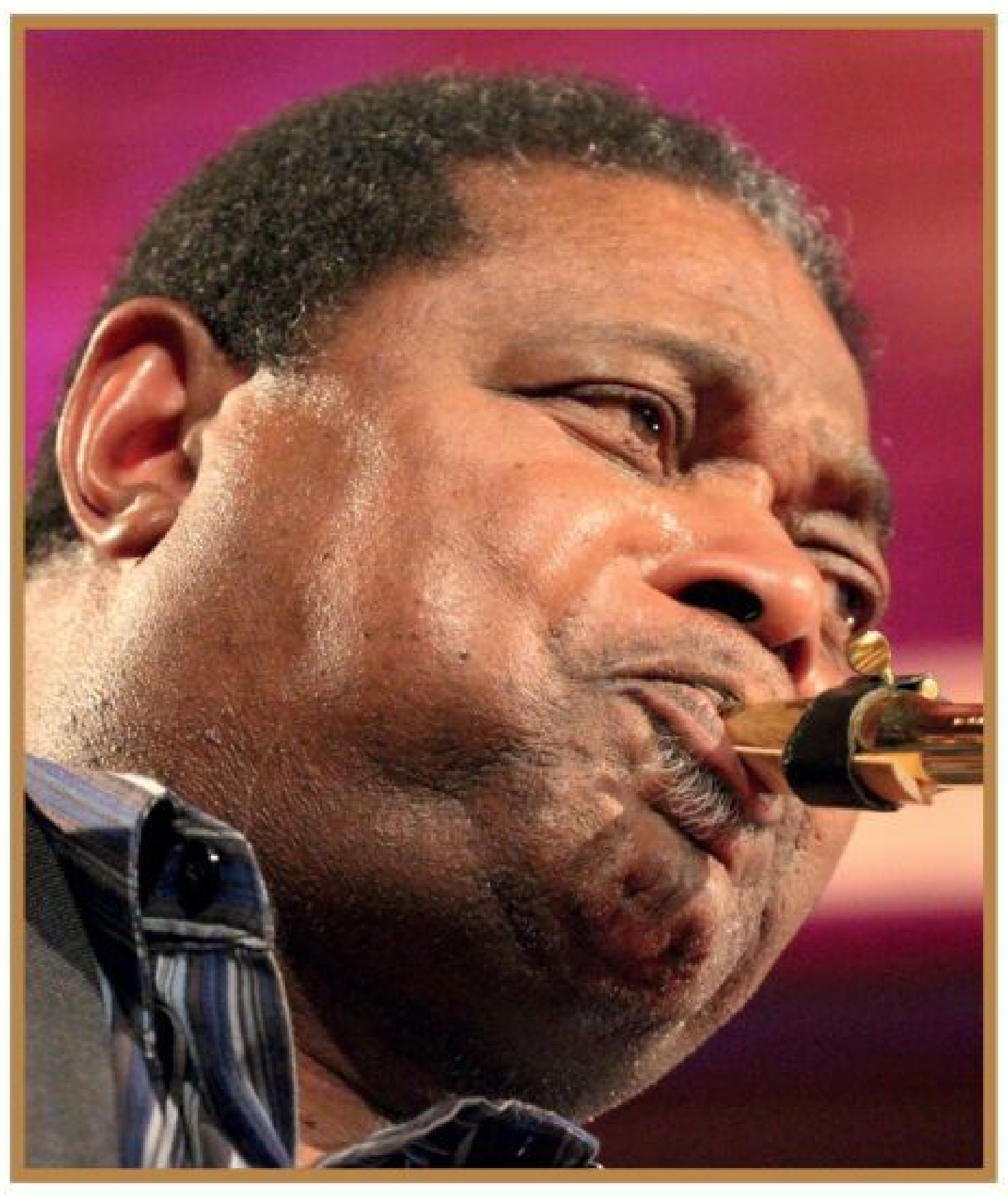


Michael Chapman
Fully Qualified Survivor
(Harvest SHVL 764, UK, LP, 1970)
£110

Michael Chapman always disliked being lumped in with the UK folk crowd, and this 1970 album provides vivid testimony to his refusal to be bound by genre confines. Based in Hull at the time, he commissioned a then-unknown Mick Ronson as guitar wingman, the pair combining brilliantly on the rock-heavy Stranger In The Room, and the mournful ballad Kodak Ghosts. Paul Buckmaster – who was just beginning his association with Elton John – adds cello to the dreamy, jazz-tinged Aviator, and strings to one of Chapman's best-loved songs, the beautifully sombre, Postcards Of Scarborough. Among the varied moods lie showcases for Chapman's brilliantly intricate guitar-playing, such as Naked Ladies And Ragtime and Fishbeard Sunset. *Paul Bowler*

Michael Chapman died 10 September, age 80. The guitarist/singer-songwriter was a key, if lesser-lauded, figure within the late 60s/early 70s British music scene. Born in Leeds, he began his career as part of the English folk movement, with stints in the clubs of Cornwall and London, leading to a deal with Harvest, and 1969's debut, *Rainmaker.* Three more efforts for the label – including his 1970 masterwork, *Fully Qualified Survivor* – found him shifting through ragtime, electric boogie and folk. A switch to Decca saw him pursue a more rock-oriented sound, as his brilliantly inventive guitar-playing went electric. Continuing to play and record, even as his music fell out of fashion in the 80s and 90s, he gained new fans after being championed by the likes of Sonic Youth's Thurston Moore. A 2012 tribute, *Oh Michael, Look What You've Done: Friends Play Michael Chapman*, featured covers by Moore, Lucinda Williams, Hiss Golden Messenger, and others. Chapman issued 40-plus albums, including 2017's late-career highlight, *50*.

Ron Bushy died 29 August, age 79. The US drummer is best-known as a member of Iron Butterfly, and the only one to perform on all six studio albums, from 1968's *Heavy* to 1975's *Sun And Steel*. The group's biggest hit, In-A-Gadda-Da-Vida (1968), featured a legendary drum solo by Bushy.



Alfred 'Pee Wee' Ellis died 23 September, age 80. The US saxophonist/arranger is renowned as one of the founders of funk. He began in New York clubs, and was taught by Sonny Rollins. In 1965, he joined James Brown's band and helped create the No 1 soul hit, Cold Sweat, and, in 1968, Say It Loud (I'm Black And I'm Proud). Tired of Brown's rules, he joined the Kudu label, working with Esther Phillips and saxman Hank Crawford. He had a long association with Van Morrison, appearing on Morrison's 1979 *Into The Music* and on over a dozen more albums. *Tony Burke*

Sarah Dash died 20 September, age 76. The US singer was a co-founder of R&B group Labelle. She began as part of The Bluebelles, whose debut, I Sold My Heart To The Junkman, hit the US Top 20. After Cindy Birdsong left to join The Supremes, in 1967, the trio of Dash, Patti Labelle and Nona Hendryx renamed themselves Labelle. They scored success with 1974's single, Lady Marmalade, a raunchy song about a New Orleans sex worker that topped the US chart and received UK chart-topping covers by All Saints (1998) and Christina Aguilera, Lil' Kim, Mýa & Pink (2001). Dash recorded four albums with Labelle, issued four solo sets, and worked as a session singer for Nile Rodgers and The O'Jays. She joined Keith Richards' The X-pensive Winos and sang on The Rolling Stones' *Steel Wheels*.

Julz Sale died date unknown, age unknown. The singer/guitarist was co-founder of post-punks Delta 5. Formed alongside Bethan Peters and Ros Allen in Leeds, they stood out for their feminist politics and two bassists. Adding Alan Riggs and Kelvin Knight, they issued Mind Your Own Business in 1979, its cult reputation resulting in its use in a 2021 Apple ad. Several singles followed, though they disbanded after 1981's debut album, *See The Whirl*.

John Rossall died 2 October, age 75. The trombonist (above right) began his career as musical director of The Boston Showband. Tasked by producer Mike Leander with providing a band for Gary Glitter, they changed their name to The Glitter Men, playing on a number of his hits. Becoming The Glitter Band, they distanced themselves from the since-disgraced singer and had seven UK Top 20 hits between March 1974 and April 1976, plus three hit albums.

Carl Bean died 7 September, age 77. Based in Los Angeles, the US gospel singer formed Carl Bean & Universal Love and signed to Motown. He cut I Was Born This Way, in 1977, which became an anthem for the gay community. Following its success, he became a church minister.

Susan Anway died date unknown, age unknown. Best-known as singer for US indie pop band, The Magnetic Fields, she appeared on their first two albums, 1991's *Distant Plastic Trees* and 1992's *The Wayward Bus*, before primary songwriter Stephin Merritt took over vocal duties.

Photos: (Michael Chapman) Courtesy of Michael Chapman; (Pee Wee Ellis) Facebook

Rickie Lee Reynolds died 5 September, age 72. The US guitarist was co-founder of Southern rockers Black Oak Arkansas, with a template look for *Spinal Tap*'s Derek Smalls. Combining rock with country, blues and gospel, they achieved three gold albums in the 70s, 1973's *High On The Hog* gaining them a strong biker following. Though the band fractured later in the 70s, Reynolds acted as a fulcrum for sets by new line-ups from the 80s and continued with releases like 2013's *Back Thar N' Over Yonder* and 2019's *Underdog Heroes*, as well as touring.

Alèmayèhu Eshèté died 2 September, age 80. "The Abyssinian Elvis" rose to fame in the late 60s and was a key figure in "the golden age" of Ethiopian music. Marrying funk, jazz and soul with local styles, he cut 30 singles, several of which gained him a cult following in later years via the Éthiopiques CD series.

Byther Smith died 10 September, age 89. Born in Mississippi, the bluesman (above) moved to Chicago in the 50s. In the 60s, he worked with Otis Rush, recorded singles, and played gospel with The Gospel Travellers. In the 70s, he issued albums, joined the house band at Theresa's Lounge, Chicago, and recorded with Sunnyland Slim. When he retired from his day job, Byther toured the world, cutting albums in Japan and the UK. *Tony Burke*

George Frayne died 26 September, age 77. The US pianist/vocalist is best-known for fronting country-rock/boogie woogie band, Commander Cody & His Lost Planet Airmen. Formed in Ann Arbor, in 1967, they acquired a hippy following, playing country, boogie woogie, Western swing, jump blues, rockabilly and rock'n'roll. Debut, *Lost In The Ozone* (1971), was followed by *Hot Licks, Cold Steel And Truckers Favourites* (1972), *Country Casanova* (1973) and a live set (1974). Signing to Warners, in 1975, he resisted pressure to switch to soft rock. The band broke up in the mid-70s, but Frayne (as Commander Cody) continued to tour and record. *Tony Burke*

María Mendiola died 11 September, age 69. The vocalist is best-known as one half of Spanish disco duo, Baccara, alongside Mayte Mateos. In 1977, their single, Yes Sir, I Can Boogie, was a chart-topper in the UK, Japan and across Europe. It remains the best-selling single by a female group, with 18 million sales (recently re-championed by the Scotland football team). They issued four albums before parting ways in the mid-80s, when the pair fronted competing versions of Baccara.

Photo (Jochen Schröder): Facebook

Jochen Schröder died date unknown, age 58. The guitarist was co-founder of heavy metallers, Rage. He played with the German power-metal outfit from their formation in 1982 to 1987, appearing on *Reign Of Fear* (1986) and *Execution Guaranteed* (1987).

Dell Furano died 4 September, age 71. Founding Winterland Productions with brother, Dave, and Bill Graham, the US music entrepreneur was one of the pioneers of selling band T-shirts at gigs. They went on to oversee merchandising/marketing for The Rolling Stones, Led Zeppelin, KISS, Michael Jackson, Madonna and AC/DC.

Greg Gilbert died 30 September, age 44. The singer fronted British indie rockers, Delays. His distinctive falsetto vocals to the fore, the group's bright, breezy pop/psych found Top 30 success with *Faded Seaside Glamour* (2004), *You See Colours* (2006) and *Everything's The Rush* (2008).

George Wein died 13 September, age 95. Co-founder of the Newport jazz and folk festivals, the US promoter pioneered modern music festivals in the 50s. Legendary performances include the career rebirth of Miles Davis in 1955, and Bob Dylan's electric band show in 1965.

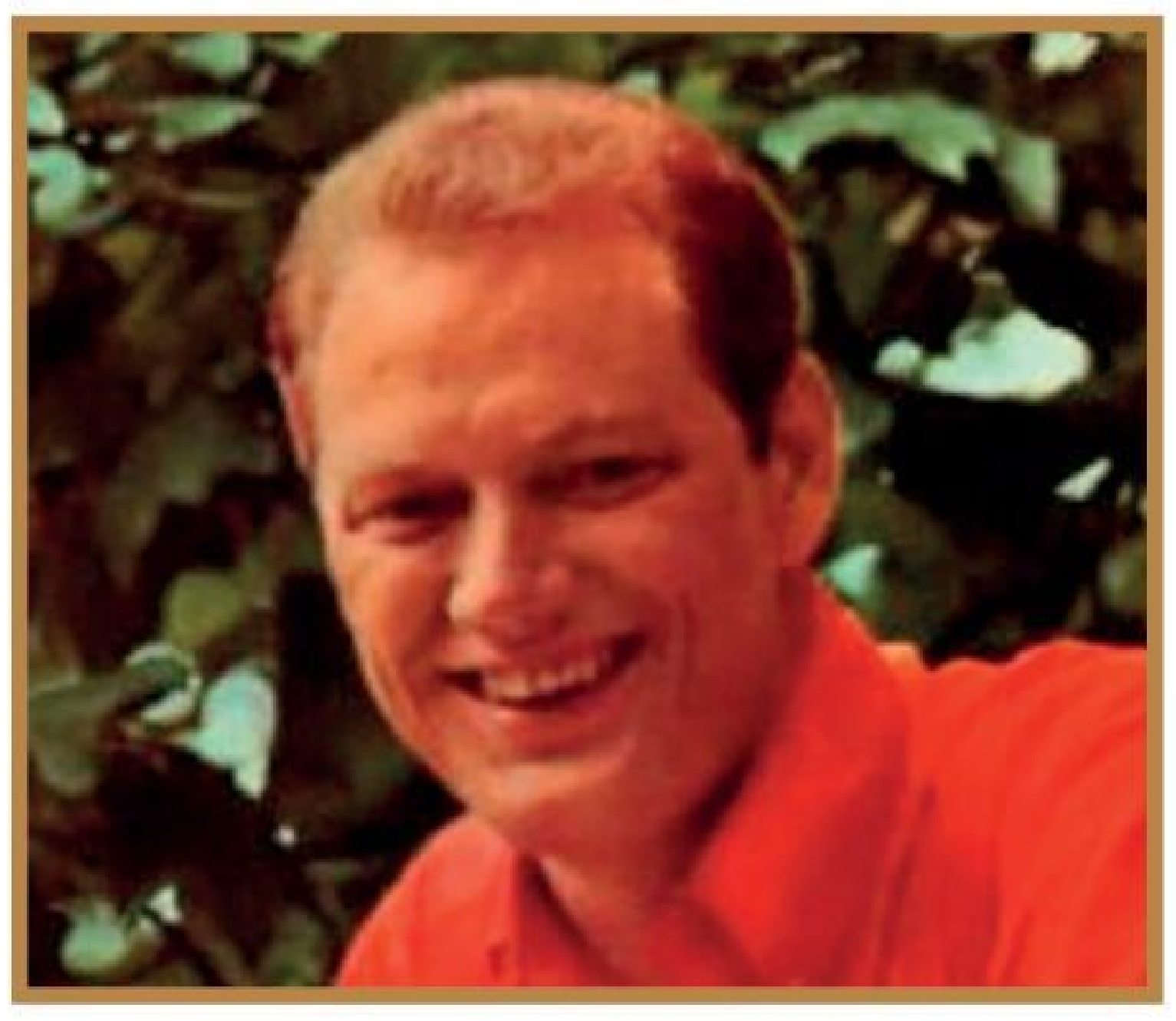
Roger Newell died 10 September, age 73. The bassist is best-known for his work with Yes' Rick Wakeman. He played on several of his solo albums in The English Rock Ensemble, including 1974's *Journey To The Centre Of The Earth*, 1975's *The Myths And Legends Of King Arthur And The Knights Of The Round Table* and 1976's *No Earthly Connection*.

Ali McKenzie died 30 April, age unknown. The vocalist was a member of The Birds, whose 60s line-up included Ronnie Wood, and who issued four singles.

Melvin Dunlap died 12 September, age 76. The US bassist started as a touring member of The O'Jays. Joining Charles Wright & The Watts 103rd Street Rhythm Band, his bassline was prominent on their funk-heavy US hit, Express Yourself. Later joining Bill Withers, he appeared on several classic tunes, including Lean On Me and Use Me.

Melvin Van Peebles died 21 August, age 89. Regarded as "the godfather of modern black cinema," and best-known for the film, *Sweet Sweetback's Baadasssss Song*, the US film-maker was also a recording artist, issuing 70s albums merging funk and spoken-word.

Don Maddox died 12 September, age 98. The US fiddler/singer was the last surviving member of honky-tonk/rockabilly band, The Maddox Brothers & Rose. Running 1937 to 1956, they became known as "the most colourful hillbilly band in the land," due to their brightly embroidered outfits. Their music influenced honky-tonk and rockabilly, and they helped popularise the songs of Woody Guthrie, their 1949 cover of his Philadelphia Lawyer being their biggest country hit.



Bob Moore died 22 September, age 88. A member of Nashville's legendary "A Team" sessioneers, the US bassist (above) enjoyed a long, prolific career, playing on 17,000-plus sessions. A child prodigy, he worked as a session musician for Decca from 12. He was prolific in the 50s and 60s, appearing on such classics as Elvis Presley's Are You Lonesome Tonight?, Kenny Rogers' The Gambler, Roger Miller's King Of The Road and Patsy Cline's Your Cheatin' Heart. In 1960, he formed The Bob Moore Orchestra, whose 1961 single, Mexico, topped the charts in Germany and Australia.

Paul Pilnick died 17 September, age 80. The UK guitarist's 60s career took in stints with The All-Stars, The Big Three and The Vibrations. The 70s saw him join an early incarnation of Stealers Wheel (appearing on their 1972 debut album), Badger, and art rockers, Deaf School. He was an early associate of The Beatles, joining them in Hamburg in the early 60s and, later, spending time recording as a sessioneer at Apple Studios.

Others who passed away recently include: **Bennie Pete**, New Orleans tuba player, who co-founded and led The Hot 8 Brass Band; **Aries 'Eben' Tanto**, founder/guitarist of Indonesian metallers, Burgerkill; **Adalberto Álvarez**, Cuban pianist, musical director, composer; **Steve Strange**, concert agent/co-founder of X-ray Touring; **Robert Altman**, 60s *Rolling Stone* magazine photographer, whose cover images include Tina Turner, Keith Richards; **Matthew Strachan**, best-known for co-composing music for TV game show, *Who Wants To Be A Millionaire?*; **Peter Hood**, founder of Australian surf rockers, The Atlantics; **Bruce Keir**, guitar amp innovator/co-founder of Blackstar Amplification; **Ron Cornelius**, sessioneer/producer, who played on albums by Leonard Cohen, Bob Dylan, et al; **Harry Coombs**, Philadelphia International label exec, who helped launch The O'Jays, Teddy Pendergrass, Lou Rawls; **Jerry Blair**, music exec, champion of Latin music; **Leonard William Gibbs Jr**, US percussionist who toured with Anita Baker, Whitney Houston, Ricki Lee Jones, et al; **Andy Adams**, longtime Led Zeppelin chronicler/convention organiser; **Mick Bridgen**, tour manager for The Rolling Stones, Bob Dylan, Van Morrison, et al; **Sam Salter**, 90s US soul singer; **Tim Akers**, US keyboardist, session/touring musician for Michael McDonald, Megadeth, Michael Bolton, et al.

With thanks to Paul Bowler

Not Forgotten

The Frantic Three in their pomp, with Lancaster flying, right, and, more recently, inset below

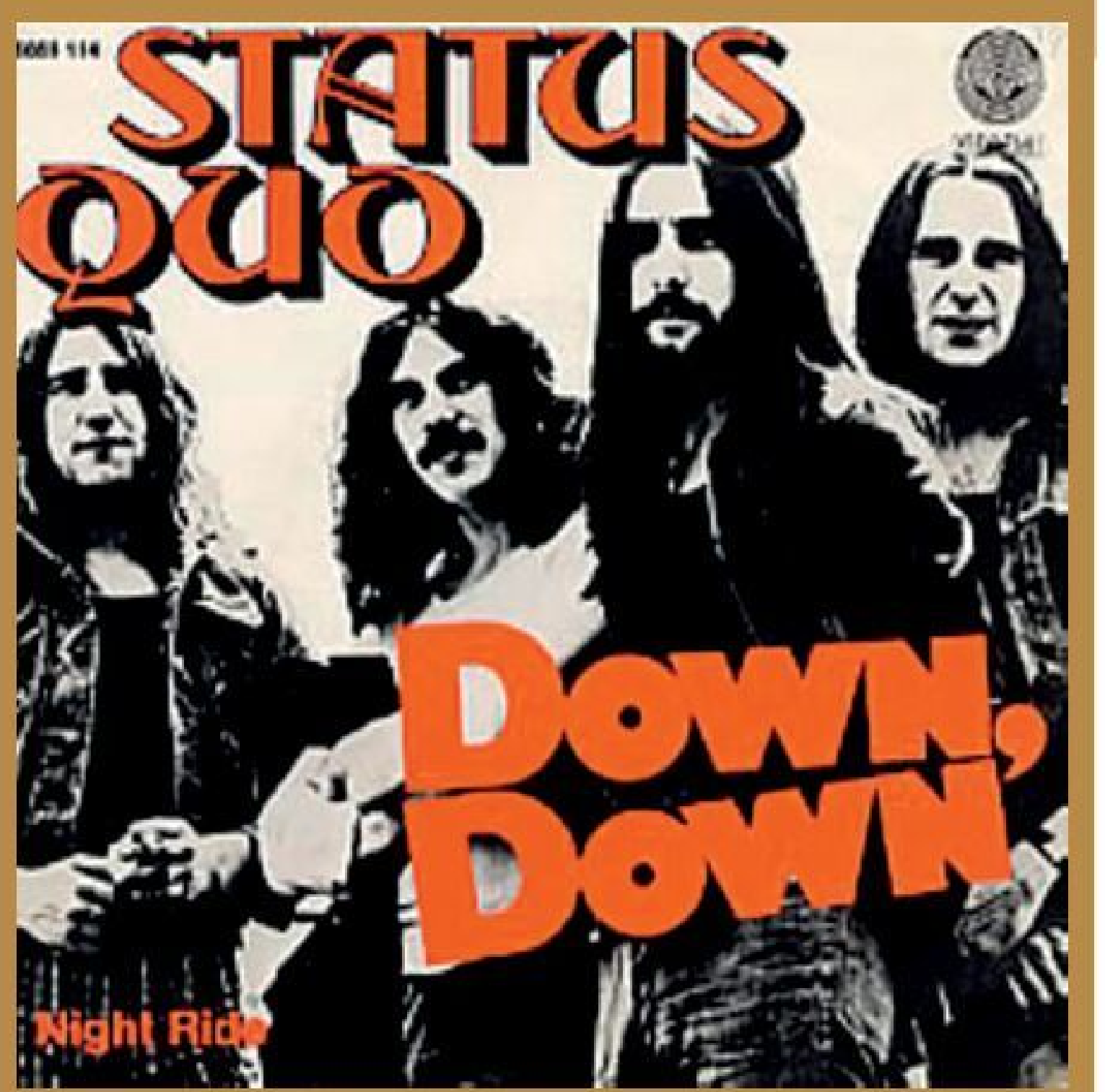
Alan Lancaster died 26 September, age 72. The bassist was both co-founder and an integral member of Status Quo. He helped establish them as one of the country's best-loved, most successful bands, performing with them during their most celebrated years. Born in Peckham, south London, he first met vocalist Francis Rossi at Sedgehill Comprehensive School, Catford, where they performed together in its orchestra. They formed a group, The Scorpions, in 1962, alongside two other classmates, changing their name first to The Spectres, then Traffic Jam, before settling on Status Quo, with a line-up that saw Lancaster and Rossi joined by guitarist Rick Parfitt, drummer John Coghlan and keyboardist Roy Lynes.

Success was initially limited, with the group's psychedelic sound yielding the hit 1968 singles, Pictures Of Matchstick Men and Ice In The Sun, but negligible sales for their first two albums, *Picturesque Matchstickable Messages From The Status Quo* (1968) and *Spare Parts* (1969). After Lynes left, in 1970, a style-change to boogie-inflected blues-rock eventually paid off, with the Top 5 chart success of their fifth album, 1972's *Piledriver*.

From that point on, their rise was stratospheric. Armed with a bagful of catchy songs and a distinctive sound – with Lancaster's driving basslines front and centre – Status Quo established themselves as one of the UK's premier groups. The statistics speak volumes about their ubiquity during their peak years, as they established themselves as part of the country's cultural fabric. Their next 10 albums reached the Top 5. They were ever-present on BBC TV's *Top Of The Pops*, appearing a record 106 times. Their run of singles – they've issued 100-plus in their career to date – include such evergreen hits as Rockin' All Over The World, Whatever You Want, Caroline and Down Down. Lancaster co-wrote several of their songs, including the hit Ol' Rag Blues, which reached the Top 10 in 1983, while he was lead vocalist on albums and in concert on tracks such as Backwater, Bye Bye Johnny, Is There A Better Way?, High Flyer and Roadhouse Blues.

With the band at their commercial zenith, tensions exacerbated by cocaine abuse rose to the surface. Coghlan quit in 1980 and, after Lancaster moved with his family to Australia, an increasing level of estrangement followed: 1983's *Back To Back* was to be his final album with the band. Shortly after 1985's *Live Aid* show, opened by Status Quo for a global TV audience of over a billion, he quit and was soon in the midst of a legal wrangle, as he took out an injunction to stop Rossi and Parfitt using the band's name (the case was settled out of court the following year).

Lancaster next joined the Australian group The Party Boys, with whom he recorded a hit self-titled album in 1987, before forming The Bombers, Lancaster Brewster Band, and Alan Lancaster's Bombers. He wrote film soundtrack music for *Indecent Obsession* and dipped his toe into production, overseeing an album for classical pianist, Roger Woodward, which achieved platinum sales in Australia. A meeting there with Francis Rossi led to reconciliation with his former bandmate. The "Frantic Four" line-up of Rossi, Parfitt, Lancaster and Coghlan reunited as Status Quo for a UK tour in 2013-14. Though Lancaster's health was poor – he'd been struggling for years with multiple sclerosis – the shows were well-received by fans and critics alike. *Paul Bowler*



Status Quo
Down Down
(Vertigo 6059 114, UK, 7", 1974) £4

Status Quo were masters of the single format, with 57 of their efforts making it into the UK Top 40. This 1974 release was, surprisingly, their only No 1, but it represents their crowd-pleasing appeal in excelsis. Bright and breezy, with a chorus catchy enough for the wedding disco crowd, its thick slabs of driving rock were heavy enough to get rockers on board. Beneath the ballast lay some brilliant work from Lancaster, too. His driving bass rhythms – supplemented by some dexterous turns – give the song a freighter-like heft. *Paul Bowler*

Photo: (Alan Lancaster) Steve Goudie

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Bob Stanley carries pop's baggage everywhere

Never mind the Balearics...

Back in the olden days, in January 1990 when Saint Etienne first went into the studio, there were myriad new pop trends: Manchester's baggy scene was about to peak, ditto Daisy Age hip hop, garbled and joyous Italian house was dominating the Top 20, and a Balearic alternative – ushered into the Top 40 by the Beloved's blissful, becalmed The Sun Rising – was just around the corner. It was a most exciting time.

Nineteen eighty-nine had been a long hot summer, but 1990 felt longer and hotter. Since the house music explosion of 1987, Britain had had a whistle (or a dummy) set in its mouth, and it needed a lie down. February 1990 brought two records that were made to accompany the sunrise and would shape the immediate future: The KLF's *Chill Out* was a continuous journey, a perfect post-club soundtrack, sneaking bits of Fleetwood Mac's Albatross and Acker Bilk's Stranger On The Shore into a woozy, reverb-laden mix; and Andrew Weatherall's drastic remix of a Primal Scream album track called I'm Losing More Than I'll Ever Have – renamed Loaded - slowed down the pace on the dancefloor itself, right down to 98 beats per minute.

In 1990, *Record Mirror* was the most club-friendly of the four weekly music papers. It had been since the 70s, thanks to James Hamilton's in-depth coverage; his adjective-heavy reviews ("winsome, cooed, sombre, languidly rolling", "bleeps and girlish giggles punctuated scrubbing sonic house raver") may not have been a thing of beauty, but they were extremely useful. But where Hamilton affected dance music most significantly was as the pioneer of beats-per-minute. In January 1979, he began adding a record's "bpm" alongside each review, an incredibly helpful tool for DJs - come 1990, it would be the basis of a whole movement.

Within weeks of Loaded and *Chill Out* emerging, DJ Paul Oakenfold and former Mud guitarist Rob Davis had a Top 30 hit with Joy And Heartbreak under the name Movement 98. The group's name encapsulated a feeling, a sound, a rhythm and a tempo that would be everywhere that summer. The slo-tempo shuffle-beat had initially sprung from Camden Town's Soul II Soul, who'd enjoyed huge success in 1989 with Keep On Movin', Back To Life and their *Club Classics Vol.1* album. The 98bpm sound of 1990 would be a conflation of various scenes and styles: the street soul of Keep On Movin'; the baggy Madchester warehouse stylings of The Stone Roses' Fools Gold and Happy Mondays' Wrote For Luck; the Balearic comedown atmospherics of *Chill Out*; 1989's Italian ambient classic Sueno Latino, with tropical bird sounds like an updated Martin Denny; conscious rap, which fed into Q-Tee's Afrika and the nascent Bristol scene; and contemporary reggae and dancehall records like Karen White's gorgeous Sly and Robbie-produced cover version of Sade's Paradise, itself already a Balearic favourite.

The 80s felt boxy and tinny. The 90s music was hypnotic and trippy

What almost all of these records shared was a sense of space. The 80s had felt boxy and tinny – this music felt almost physically different. It was as hypnotic and trippy as acid house had been but, two years on from the 'second summer of love', these records also had a healing quality; it's no coincidence that two of these tracks reach for Martin Luther King's "I have a dream" speech. Eleven years of Margaret Thatcher's government came to an end in late 1990, and the feeling of possibility was everywhere. As well as political change, Ecstasy had broken down snob barriers – you could hear Mr Mister's Broken Wings played out alongside Primal Scream's Come Together, and a white label by spotty white kids from London's suburbs could now sneak into Mixmag Update as easily as an exclusive imported 12" from Chicago.

It was a modernist sound, grabbing bits of the past, the feel of the immediate now, and creating something entirely new. There was a notable 90s-does-60s vibe, a neo-psychedelia that didn't involve guitars: Soho's Hippychick made the Top 10; a cover of Donovan's Barabajagal by The Love-In rumbled along at 90bpm; there were Byrdsian guitars on Mustn't Grumble by Ariel, who later morphed into The Chemical Brothers; and Orchestra JB's Come Alive married speech from *Tonight Let's All Make Love In London* to the harmonica riff from Groovin' With Mr Bloe. Major labels were getting behind records as peculiar and strange as Ben Chapman's 105bpm Erotic Animals, which sounded a bit like Seal channeling *Tubular Bells* and the Cadbury's Flake advert after a lengthy sojourn in Formentera.

movement.
98
featuring
carroll
thompson
joy and heartbreak

The charts of 1990 would be riddled with 98bpm records which, while having the beat down pat, lacked imagination - faithful covers of Dionne Warwick's Walk On By (Sybil) and Minnie Riperton's Loving You (Massivo featuring Tracy) made it onto *Top Of The Pops*. There would be more interesting, peculiar revisits to the past – the Sweet's Love Is Like Oxygen was covered by ex-Bomb The Bass singer Tacye. Further out were The Grid's Floatation, which married the new-age relaxation method *du jour* with Jane Birkin-like breathy sighs; BBG's Snappiness, which was all sad synth pads and Eric Satie piano; and The Aloof's Never Get Out Of The Boat which re-imagined *Apocalypse Now!* as if it had been shot in Uxbridge.

The parallels of the British dance boom with first wave punk – dub's flipside in the late 70s – would be made apparent when Jah Wobble remixed Primal Scream's Higher Than The Sun with a window-shattering bassline, and Grant Showbiz – a producer and roadie for The Fall since the year dot – helmed the record that encapsulated 1990's 98bpm summer, Moodswings' Spiritual High. For a moment, or at least for a summer, it felt like the perfect future had already arrived.

Bob Stanley tweets @rocking_bob.

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maconblack

Ian McCann recalls record-buying trips of yore

Central London has always had its record retailers. Flashback, Sounds Of The Universe, Reckless, The Music & Video Exchange have all had my custom. There are many more, and I tip my hat to their tenacity: they decided decades ago what they were going to do and kept doing it, waiting for the vinyl tide to turn, which it did. I regret the passing of Cheapo Cheapo in Rupert Street, part-record shop, part-market stall, a place where music hacks used to hand over review copies in exchange for beer money or cash for less acceptable habits, assuming they didn't just trade vinyl for more desirable music. I remember Stiff's retail outlet round the corner from The Lyceum; a mostly punk outlet at King's Cross with a name that escapes me; and nearby Mole Jazz, which absorbed lunchtimes when I was a bored steel salesman. I enjoyed them all. My local outlet, Small Wonder, was uniquely characterful. But records were to be found almost everywhere when I was a kid.

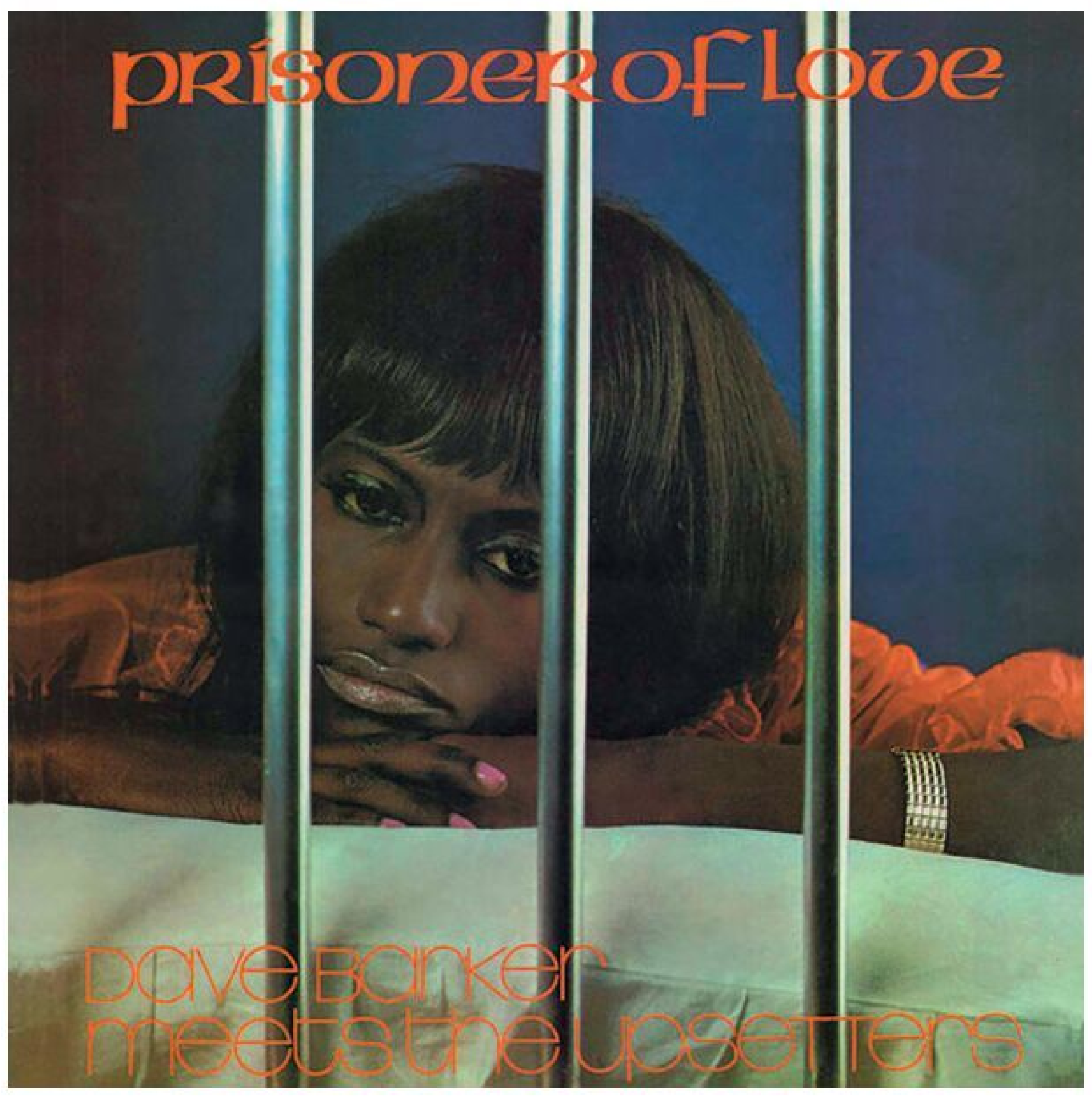
I bought *Through The Past, Darkly*, its fancy Dan octagonal sleeve perfectly intact in the browsers of Boots The Chemist in Wood Green, North London. A women's boutique in Walthamstow High Street briefly stocked an array of US cut-outs, where I snaffled *Soft Machine Volume 2* among other delights. My dad came home one teatime with BB King's *LA Midnight*, which a workmate was selling from a box of other vinyl. I have no idea why my dad chose that one to treat me to: if he liked any music, it was Rod Stewart's Maggie May and the now forgotten Deanna Durbin, a singer the teenage me cruelly called Diana Dustbin on the rare occasions he treated himself to the indulgence of her dulcet tones. And the kids these days think they invented intergenerational culture wars…

One Sunday afternoon when I was 13, me and a mate took the tube to Hampstead in an attempt to lower the tone of this chic suburb, probably encouraged by parents desperate for us to sling our 'ooks. The plan was to plod round the Heath taking in traffic fumes, but we stumbled across another attraction. If you wanted to buy records on a black or otherwise Sabbath in the 70s, you had to go to one of the markets that were almost the only places that sold anything other than newspapers: markets such as Petticoat Lane and East Street. But Hampstead Music Centre was open on a Sunday. I guess Hampstead was so posh, trading standards officers couldn't obtain a visa to get in. It was a decent shop, too, though I can't for the life of me remember what I had tucked under my arm afterwards as we traipsed across the snooty Heath.

Sellanby in South Harrow became a target. Finding records was a diversion

Jumble sales were sometimes a place for vinyl, though Chapel End School's tabletop extravaganza was thick with the flying elbows of old ladies in search of a bargain cardy. It seemed safer to visit a junk shop, though several that promised "books and records" actually sold magazines and records, and the mags were not, uh, hygienic for body or mind. All the same, one such outlet revealed a copy of *Who Did It!* – an unnecessary question because the magazines made it perfectly clear everybody did – and I bought my first James Brown album, the original *Live At The Apollo*, in the same shop. I'd never heard of the former and the latter eventually led me to abandon rock as a collectors' indulgence. But not before a family holiday in the Lake District saw me being driven repeatedly past a shop with a display of *Living In The Past* in its window, which tempted me to go and buy it. My mum warned me it would get ruined in the tent but I took no notice. By the time we got home, its full-colour booklet was dangling free from its housing. There's nothing worse than parents being right.

Seaside visits landed unexpected treats: I found Manfred Mann's *The One In The Middle* EP, with its groovy cut of Herbie Hancock's Watermelon Man, in a second-hand shop in Lowestoft. Southend-on-Sea delivered *Shades Of Blue* (yes, *that* one) in a charity shop, though it wasn't a universally known rarity then and I suspect most record buyers saw the sleeve and thought "MOR". Dave Barker & The Upsetters' *Prisoner Of Love* turned up at The Squirrel's Drey in Paignton's appropriately named Winner Street. The idea that new locations might offer fresh vinyl took root, and I rarely visited anywhere without attending the town's record store. Carousing in Wimbledon? Two James Brown albums from a box outside a shop. Beanos in Croydon and Record Corner in Balham were indulged on other missions and Sellanby in South Harrow became a target. Finding records was a diversion in itself. On Saturday mornings I'd hop the Central Line from Ebony Sounds in Leytonstone, a noted supplier of soul, to the little shop inside Wanstead station where I bought a sold-as-seen Goldring record deck and I Roy's magnificent debut LP to spin on it. I'd root out jazz and reggae at the markets at Greenwich on Saturdays and blue beat at Brick Lane on Sundays. Happy days.



Presenting
I. Roy

The local record shop, as opposed to specialist collector's outlet, may be all but dead, though a month ago I was pleased to notice that Waltham Cross' Moondance Music & Video, a retailer of new music for decades, remains open. But as for stumbling across gems, it's obviously tougher today: more people are looking for them to fuel eBay listings. But don't give up: a couple of years ago, I spotted a box of 80s 12"s plonked on the floor of a plant nursery I frequent. "A customer brought these in," I was told, as if these explained their presence. "Have a look if you're interested."

You bet I was.

Ian McCann is working on a thesis that links the economic playing styles of Jimmy Greaves and James Brown.

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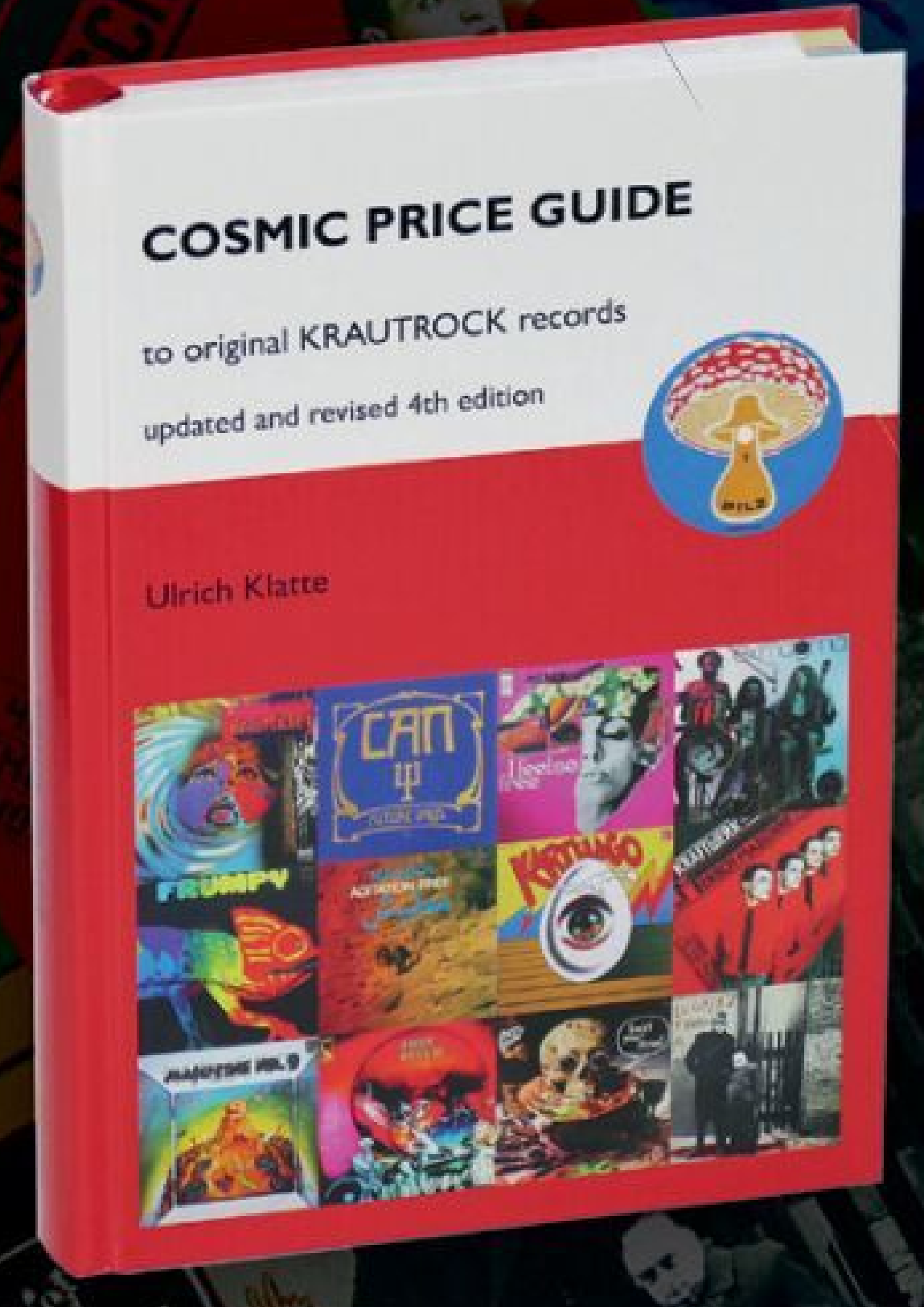
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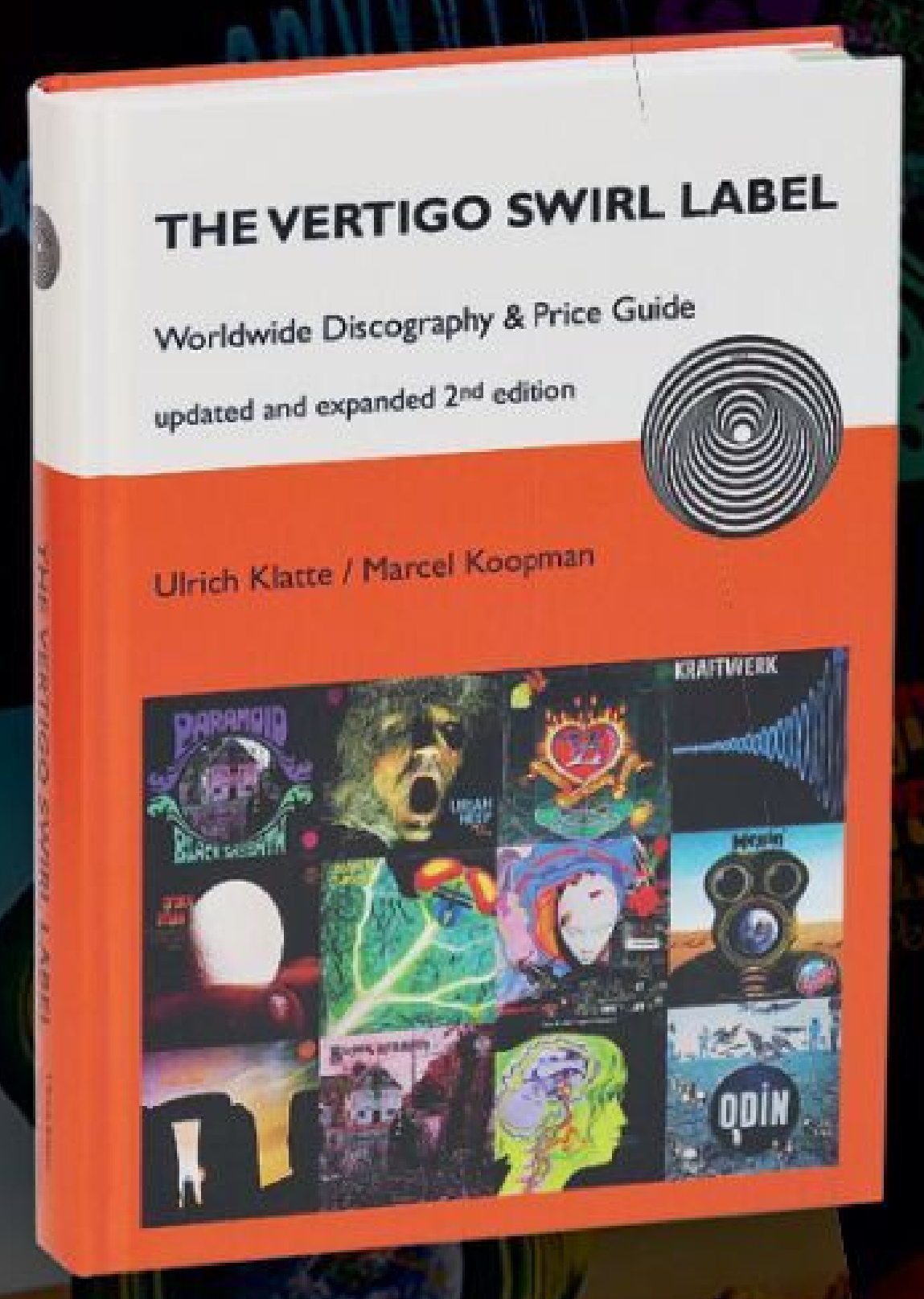
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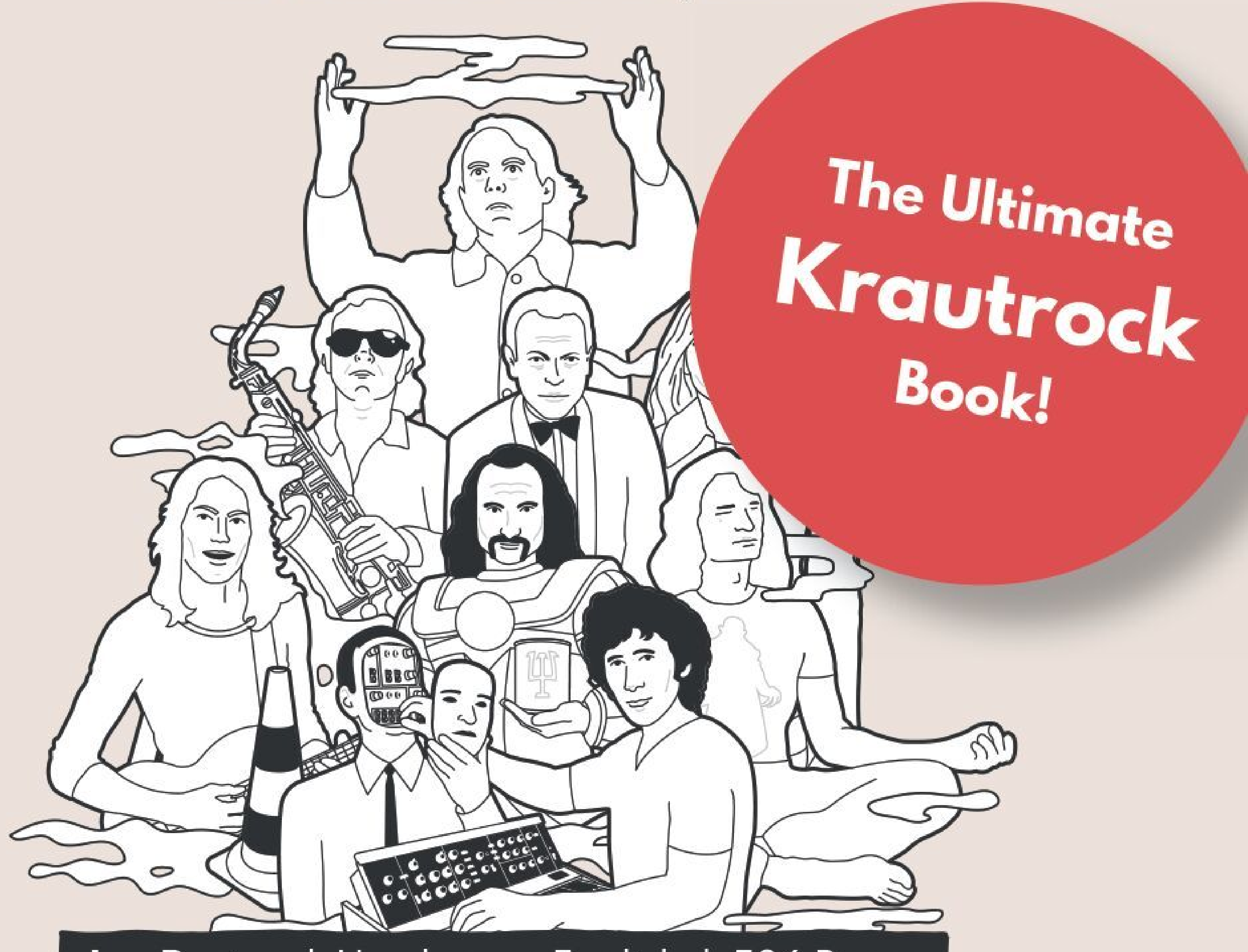
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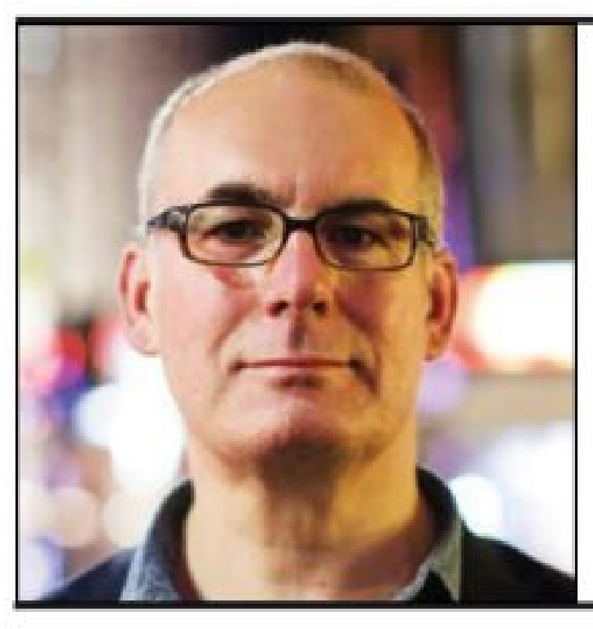


...to write a column for *Record Collector.* Yay

Through the past, archly

The past, someone said, is a foreign country. Whoever it was, they didn't work at a record company. The past is more like a next-door neighbour these days, or someone who lives on your lap. Because, while streaming channels take care of present-day pop, ensuring that today's young musicians will always be struggling and starving artists, the real money for groups is in reissues. This second alone I have ordered from the shops boxed sets – boxed planets, more like – by up'n'coming new acts like Bob Dylan and David Bowie. The endless thud of Neil Young collections follows me wherever I go and you can't get into HMV without being assailed by Mark Knopfler's entire solo catalogue (as Kenneth Tynan said of Ionesco, once you have heard all of Mark Knopfler's solo albums, you have heard all of them) or pounced on by ABBA's sinister computer avatars, who look like Kraftwerk at a swingers' party.

But it is not of reissues that I wish to speak, but the biggest reissuey moment of the year, which is, of course, The Beatles' *Get Back* set, aka *Let It Be – Happy*. If you recall the premise of this new marketing exercise – I mean smiling collection of beautiful music – was that the *Let It Be* sessions were not an unhappy affair at all. The Beatles loved going to Twickenham at nine in the morning and singing half-written songs to cameramen. It was all they'd ever dreamed of. In fact, they liked it so much that they split up shortly afterwards to preserve the magic of the whole thing, and the resulting album was so great they decided to release it nearly two years later so people could appreciate how magical and cheerful it was. No way was it a miserable experience for all concerned and the songs resulting from it a garbled hotchpotch of second-rate material whose low quality was only emphasised by the singles taken from the album. I for one can't wait to see *Walt Disney Presents Let It Be.*

I'd like this approach to be extended to other groups. For example, you may think of the final days of the Sex Pistols as a sad and grubby fizzle to a great rocket blast of a career, and you may recall Johnny Rotten sneering, "Ever get the feeling you've been cheated?" as a blood-smeared Sid Vicious plonked out bass notes inbetween fighting crowd members. But you'd be wrong. No, the Pistols' career ended on a high when all five members reunited at Finsbury Park to perform a set comprised of Pistols, Public Image and Professionals songs – and no one was happier than Sid, who ended a 20-year engagement by proposing to long-time fiancée Nancy Spungen onstage.

There are so many bands and artists whose story could be sold, I mean told, ha ha, in new ways. The Doors' story could be improved by Jim Morrison taking a shower instead of a bath, or maybe if that's too harsh, focusing on a young, enthusiastic Iggy Pop auditioning for the band, his sheer love of rock'n'roll firing up the rest of the band once more as they go into the studio and record hit after hit, until finally director Oliver Stone captures the whole thing for posterity in his warm-hearted movie, *The Doors: An American Love Story*. The Beach Boys, too, would merit a decent, cosy biopic. How about Those Wilson Boys!? The emotional tale of Brian, Carl, Dennis – and not forgetting cousin Mike! – as, led by experienced music industry veteran Murry, the young surf nuts find a way to craft a new sound that takes America, and the world, by storm, culminating in the much-respected and critically-acclaimed album, *The Beach Boys' 20 Golden Greats*, a record so good it inspired Paul McCartney to step up to the plate and make The Beatles' own *Oldies But Goldies.*

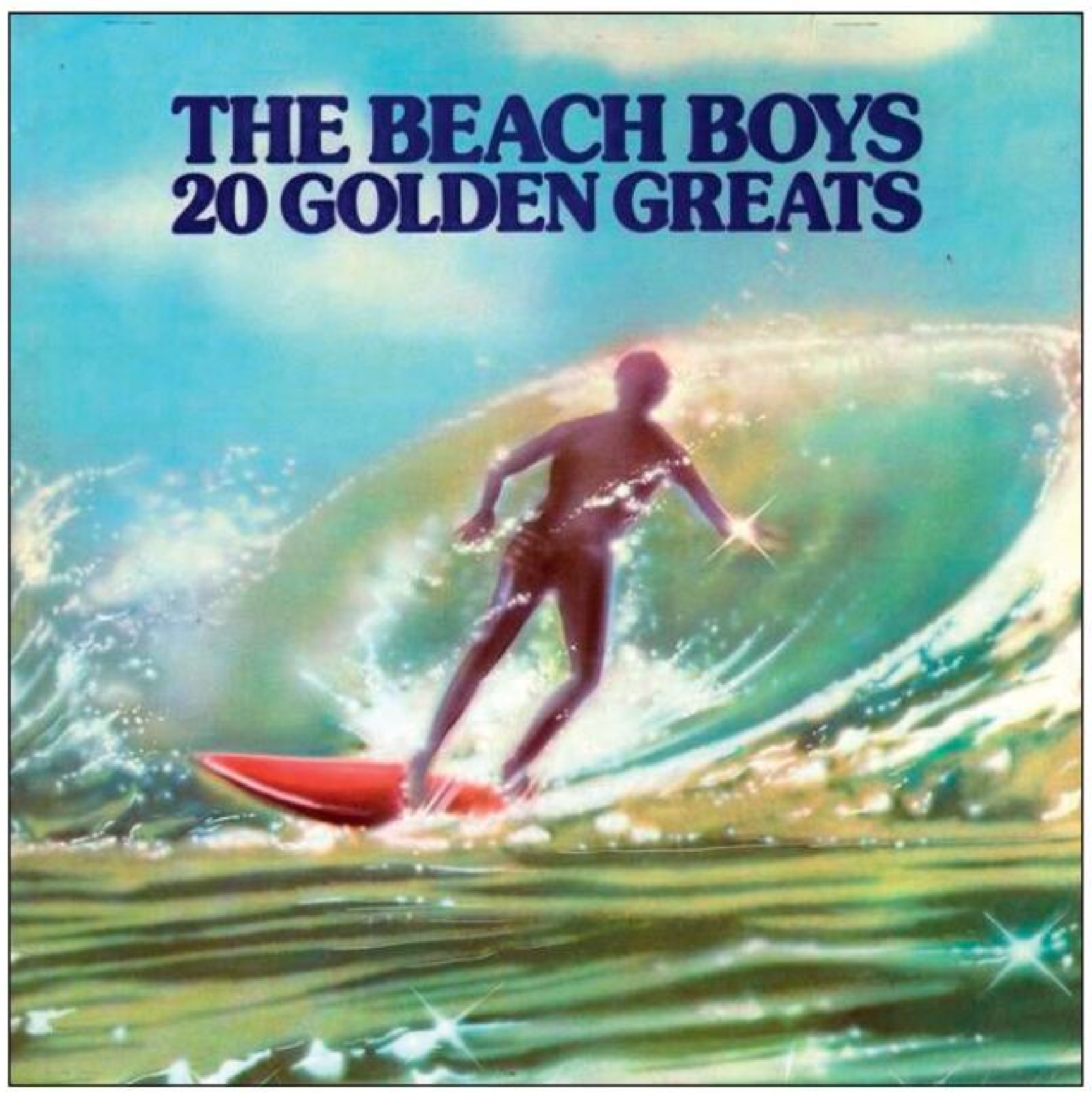
The Pistols' career ended on a high when all five members reunited at Finsbury Park

How about Jerry Lee Lewis? I see The Killer's story as a kind of wide-eyed, head-shaking look back at an amazing career. All those wives! All those legends he was best friends with! I can see Jerry Lee (played by James Corden) now, laughing with Elvis (also played by James Corden), Johnny Cash (played by James Corden) and Sam Phillips (played by James Corden). It's a chance to present the kindly side of The Killer, to strip away all the stories and get to the real Jerry Lee – a kindly Southern gent with a twinkle in his gun, I mean eye.

There's no need for this to end. *Abba: Love And Marriage*, a movie that stops when the four Swedish talents meet. *Deep Purple: Hey Ritchie!* – a light-hearted look at those feuding Mark II boys. *Death Row: Friends With Attitude*, the story of a small label with a big heart. With CGI, the passage of time, and the fortunate passing-away of those who were there, the possibilities are endless. In fact, I'm off to copyright the possibilities now. Toodle-pip and see you down the front for *Noel And Liam: Brothers In Arms.*

David Quantick tweets @quantick.

MARK KNOPFLER
The Studio Albums 1996-2007



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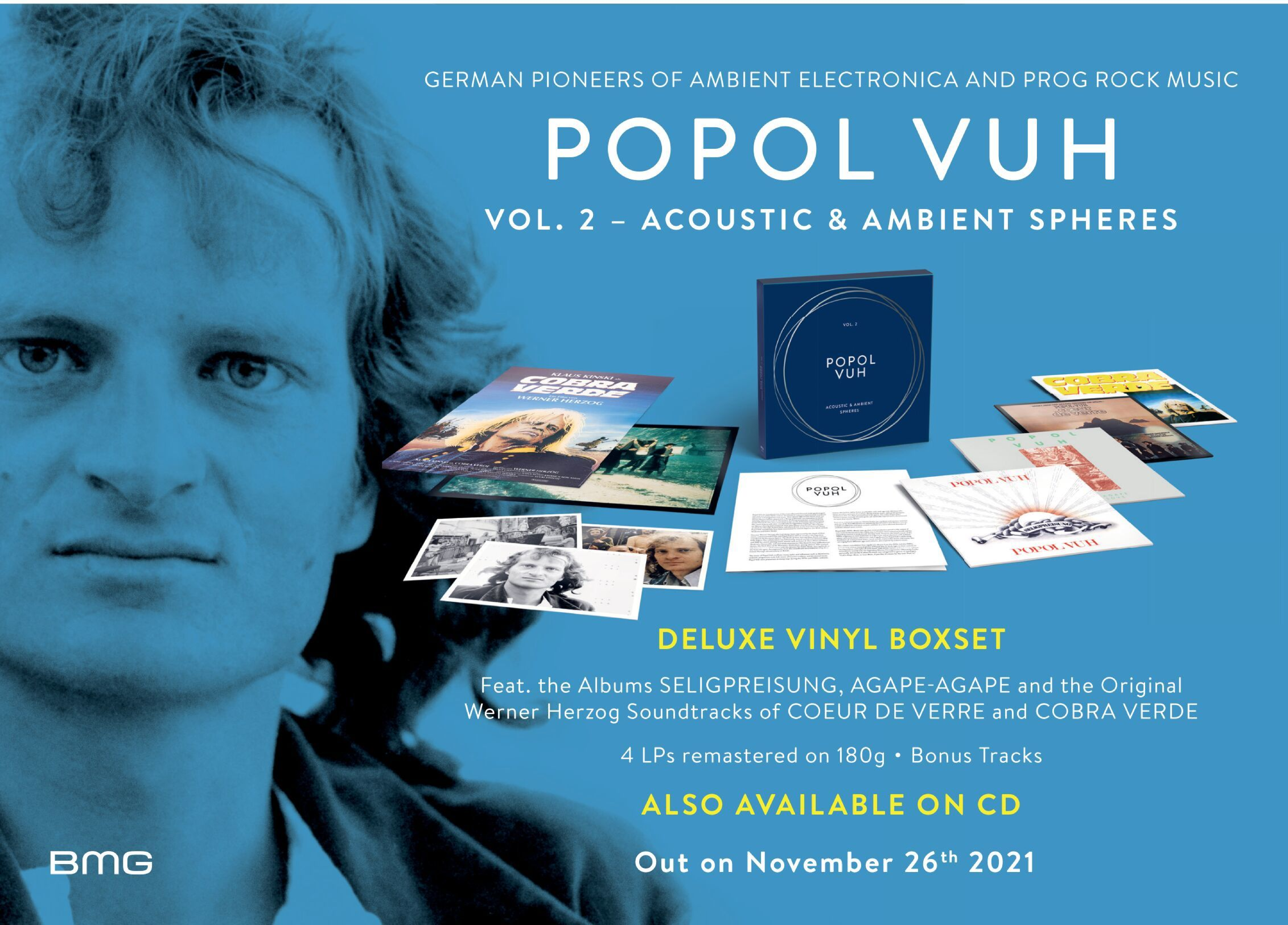

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Luke Haines writes the shuk out of rock'n'roll

Voulez-vous? Non, merci!

The past month has seen the tragic return of a cruel, barbarous regime; repressors of women, a death cult presiding over a terrified population, trying to hide from their overlords' obsessive quest to rid the theocracy of fun and pop music. Yes, after decades of cultural improvements in the west, ABBA have decided to make a new record. I hate ABBA.

I wrote those last three words on Twitter the other week. The full tweet being approximately, "I hate ABBA. Music for people to listen to before they go dogging." In retrospect, I regret the sleight on the UK's upstanding (write your own joke here – I've had to listen to ABBA for this column, I've done enough) dogging community. At least they know how to have fun!

I've suffered the full weight of the anger of the fans on social media before. It works a bit like this: the nicer, or more culturally comfortable, the artist is seen to be, then the more psychotic the reaction of the fans. It goes without saying that the ABBA fans were not happy. Jeez, you'd have thought I'd written something like, "Ian Brady – not a bad fella," rather than writing a few silly words about an anodyne pop group.

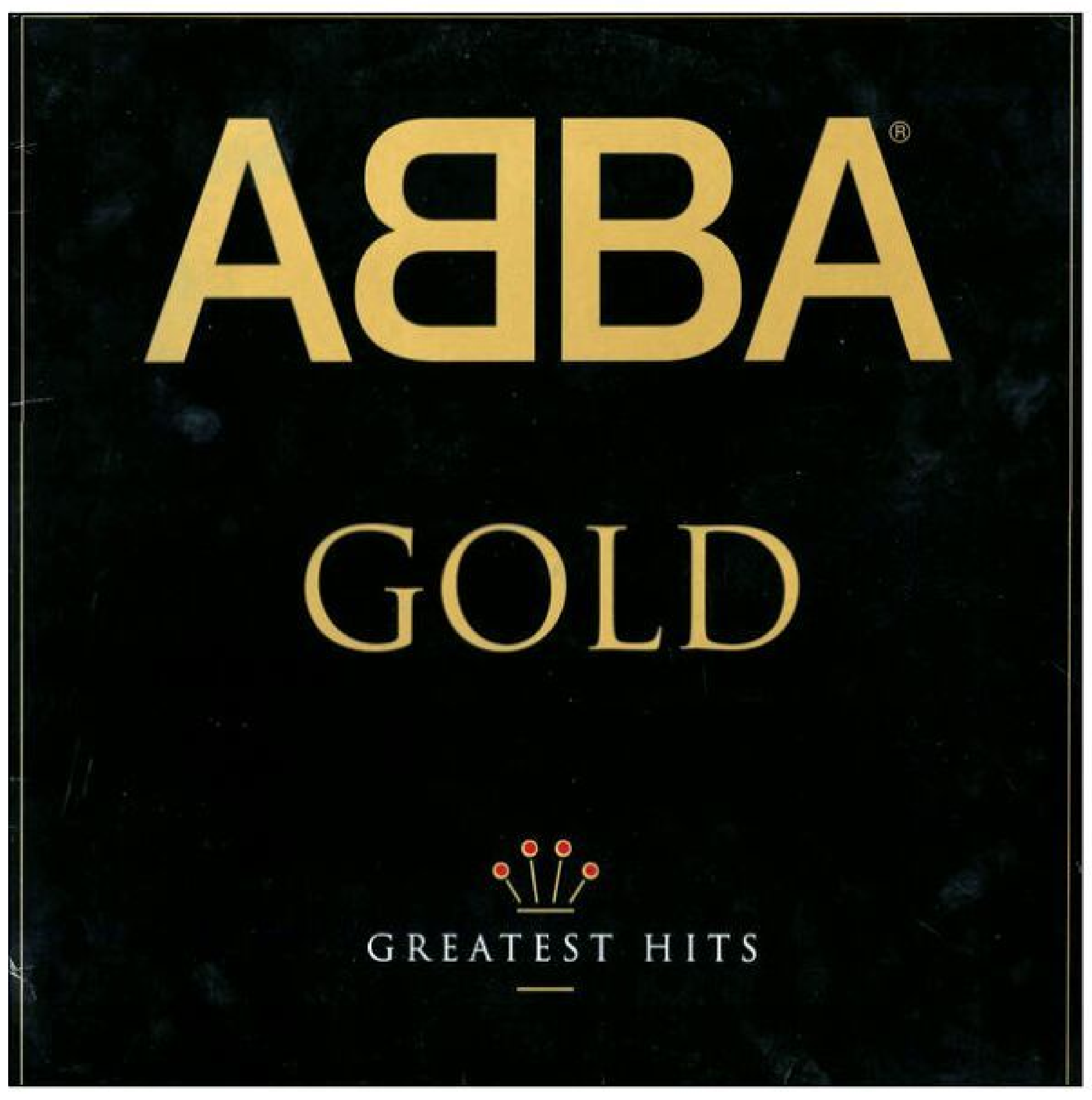
But are they silly words? Well, the words of ABBA certainly are. But let's say this one more time (liar): I hate ABBA. Let's start at the beginning. I was a precocious pop fan. I make no apologies. As a 12-year-old I loved the pop singles of Buzzcocks, Sham, The Members, The Regents, The Undertones. ABBA were – in the spirit of the times – music your pal's dorky big sister liked. Let's get one thing straight, though: they weren't girls' music. I've done a comprehensive survey of all of my ex-wives and the results are in: all my ex-wives hate ABBA, too. Therefore, we can deduce that ABBA were not, and are not, "just a girls' band". And from this comprehensive survey we can gather new data. We learn that far from the old cliché of ABBA appealing to gay men, we now find that ABBA appeal to middle-aged straight men.

This last finding makes total sense. Have you had the stuffing knocked out of you? Ready to drop? About to have a breakdown? Then it's time to pilfer your mum's record collection and nab her copy of *Voulez-Vous* (before she goes in the care home). No more Residents, Television, Redskins for you, Mr Lawyer. You are now a fully-fledged ABBA fan, and you are about to get divorced and die alone with your ABBA records, because, according to the wives and ex-wives of Luke Haines, middle-aged men who like ABBA are a "massive turn-off".

How can a group so revered not even have made a good album?

We should talk about the music. I have never heard an ABBA album in my life. So, for this column, I have delved into Spotify. I am charging *Record Collector* triple rate (at least) for this. Let's break it down: ABBA have never made a "decent" album. How can a group so revered not even have managed to make a good album? It's not that difficult. "Propping" up the tinny, kitsch hits are hours of sub-*Rapido* Eurotrash. Sub-sleigh bell ditties that would even seem depressing alongside Lena Zavaroni and a grim Rod Hull and Emu routine on a grey *Saturday Night Seaside Special* mime-through.

And then there are the patronising deference-to-English-as-second-language lyrics. The peak for the middle-aged wet-dreaming ABBA cultural gate-keeper is surely The Winner Takes It All; a frosty ditty about intra-band divorces that seems to have touched a nerve with all the middle-aged ABBA fans still getting over their own tricky divorces. I preferred the Fathers For Justice charity single: The Woman Takes It All, a sly satire on the difference between Sweden's progressive legal system and the UK's archaic divorce laws.



In some ways I feel a bit sorry for ABBA. They were superseded by the mighty Carpenters and so were doomed to emotional coldness. It's as though Benny and, er, the others, heard Karen C singing Please Mr Postman and thought, "Hey, we can do that," and proceeded to write the disastrous Waterloo, totally misunderstanding that when Karen sang, "Deliver the letter the sooner the better" and big brother Richard gazed into his sister's eyes like an even more sinister Marshall Applewhite, she wasn't singing about the second delivery of the post being late, our Karen was actually summoning the black hole of utter human desolation while invoking the madness of patricidal Victorian artist Richard Dadd.

There is hope: ABBA's new single, their first for nearly 40 years, I Still Have Faith In You, has been a flop. No instant No 1 for you, just a humble Top 20. This is a healthy indication that the kids could not give a flying white jump-suit about these 70s peddlers of baby piss.

So, it is up to you, middle-aged men. Abandon your unhealthy obsession with the blonde one. Stop pretending that Benny (or whoever he is) is Brian Wilson. Do you want to sail into your dotage with your wife and family, or do you want to die alone in a rented one-bedroom flat with your tatty copy of *ABBA Gold* beside your decaying corpse? Tattoo it across your forehead, carve it on your arm with a compass: "I hate ABBA".

Luke Haines tweets @LukeHaines_News.

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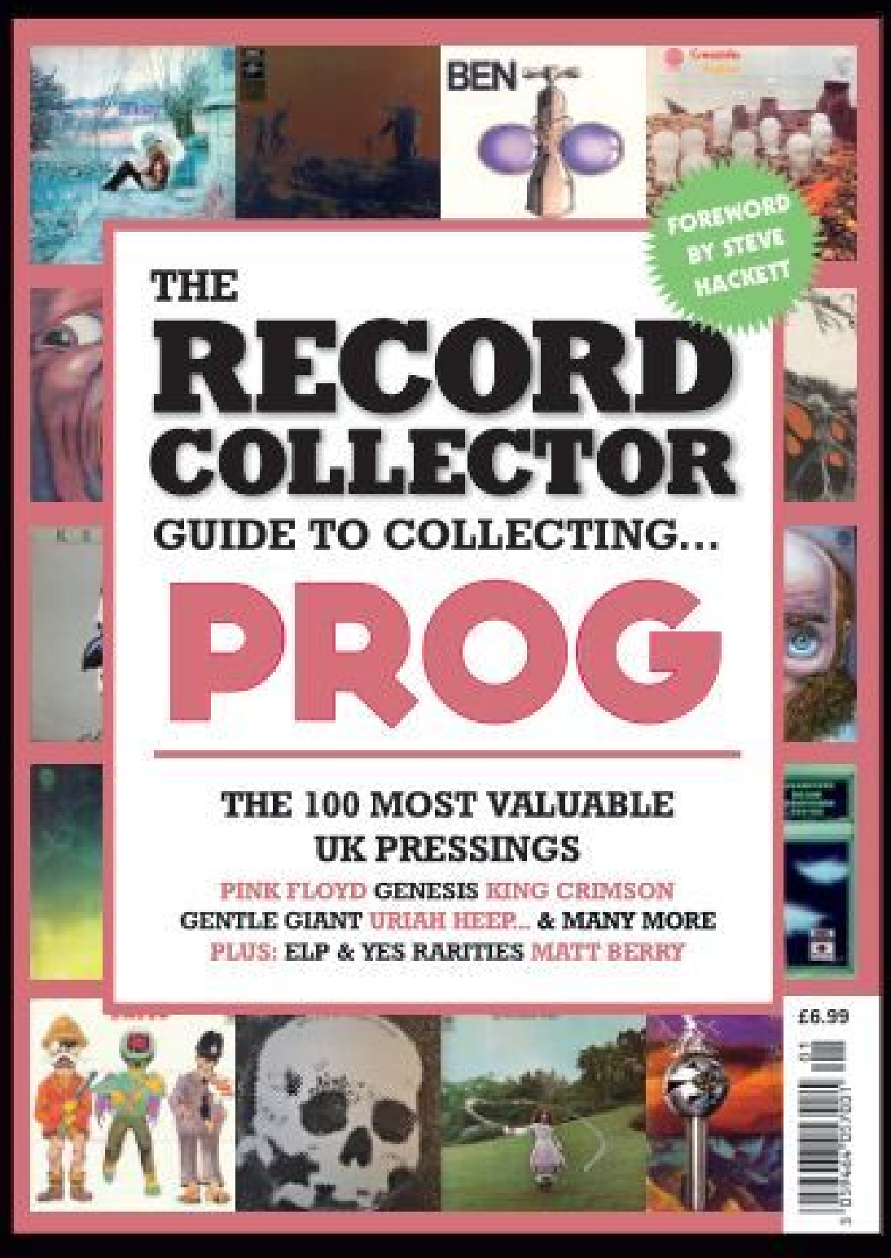
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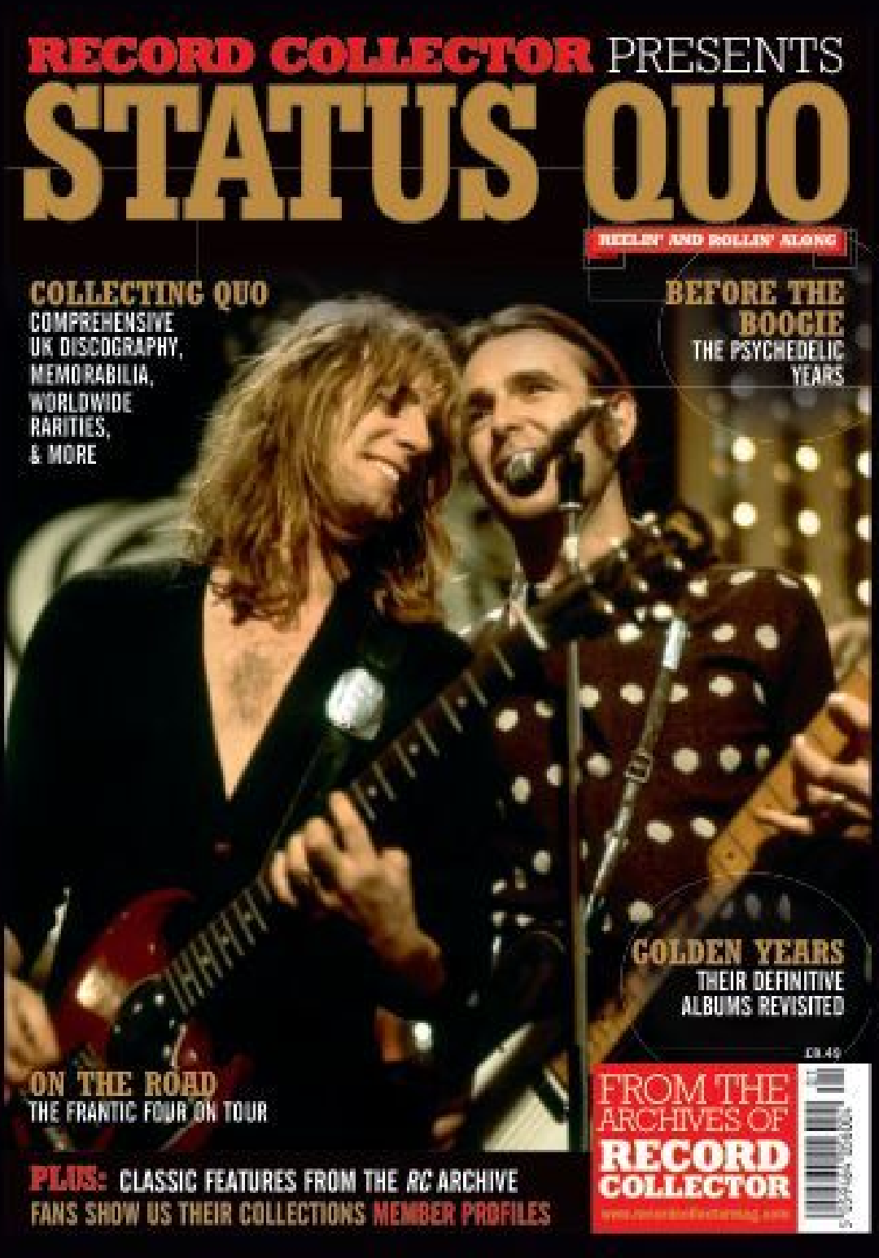
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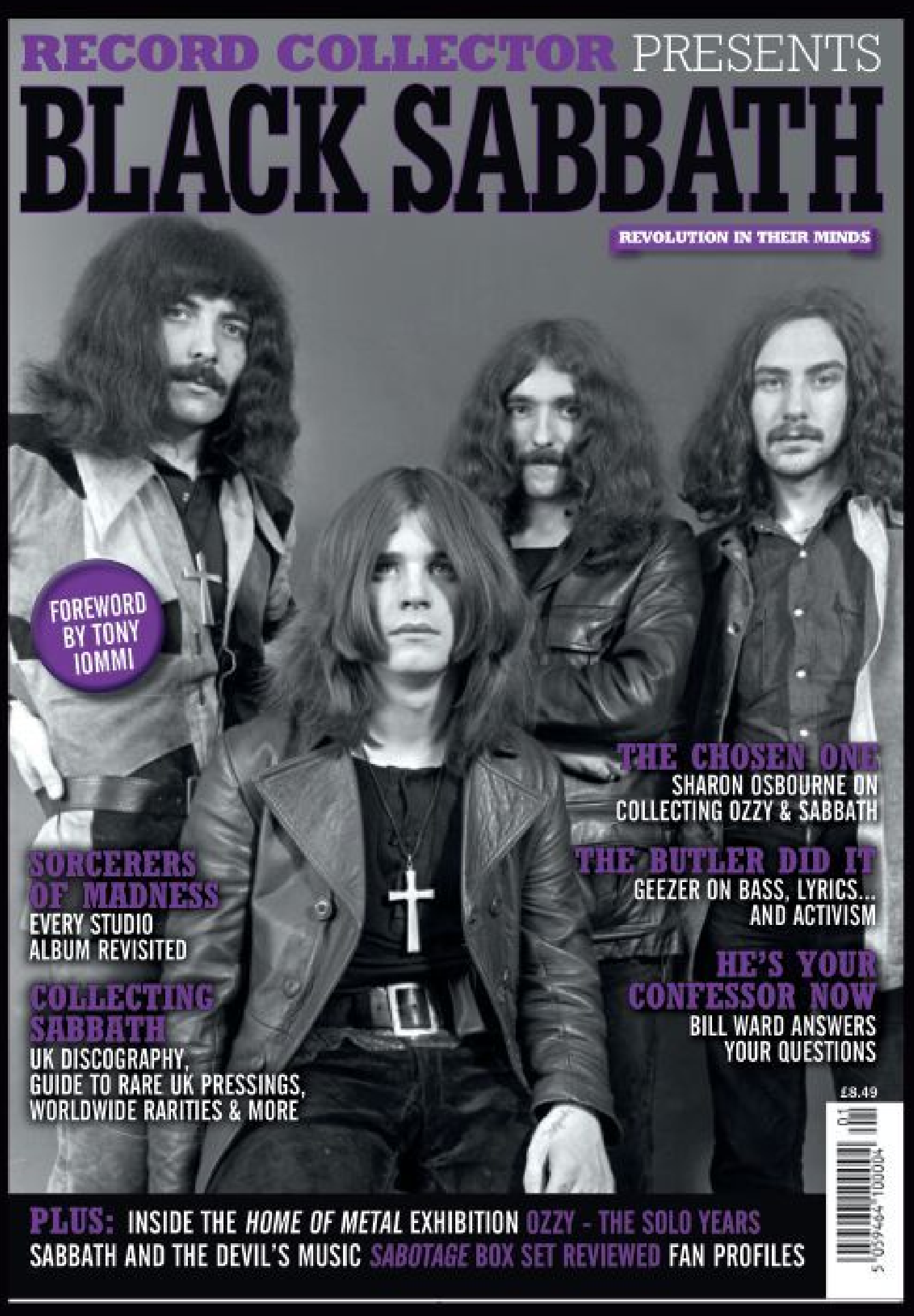
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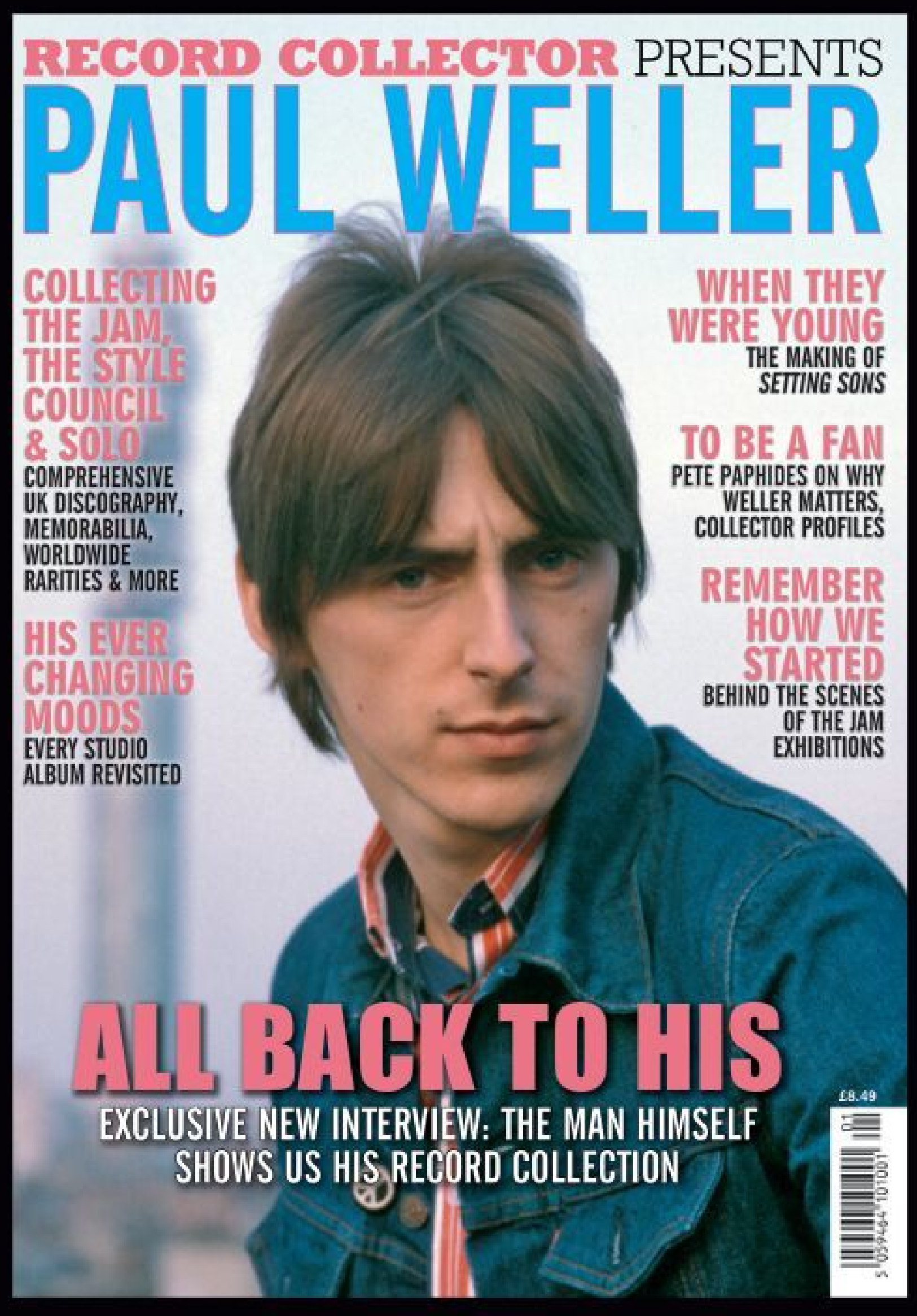
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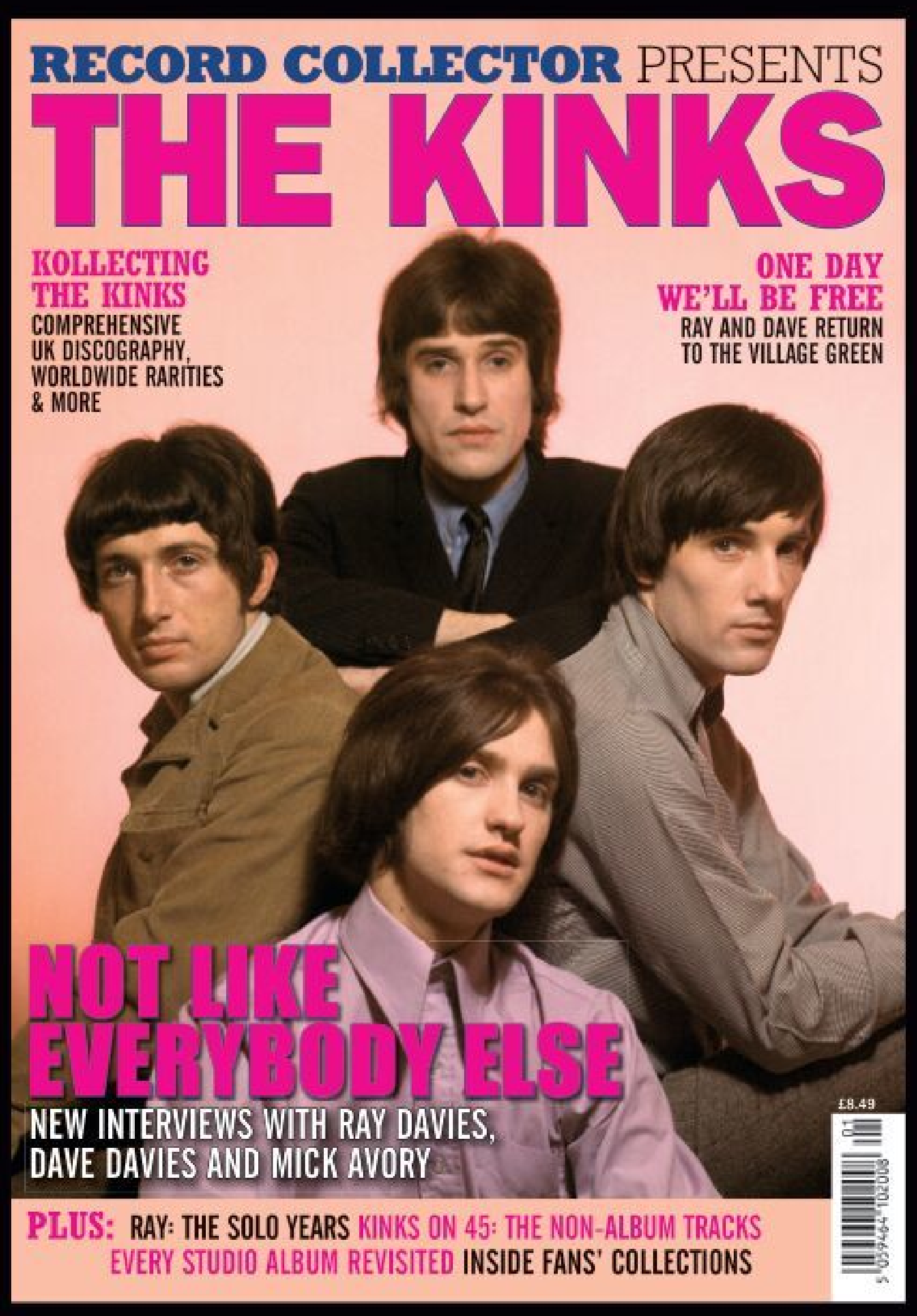
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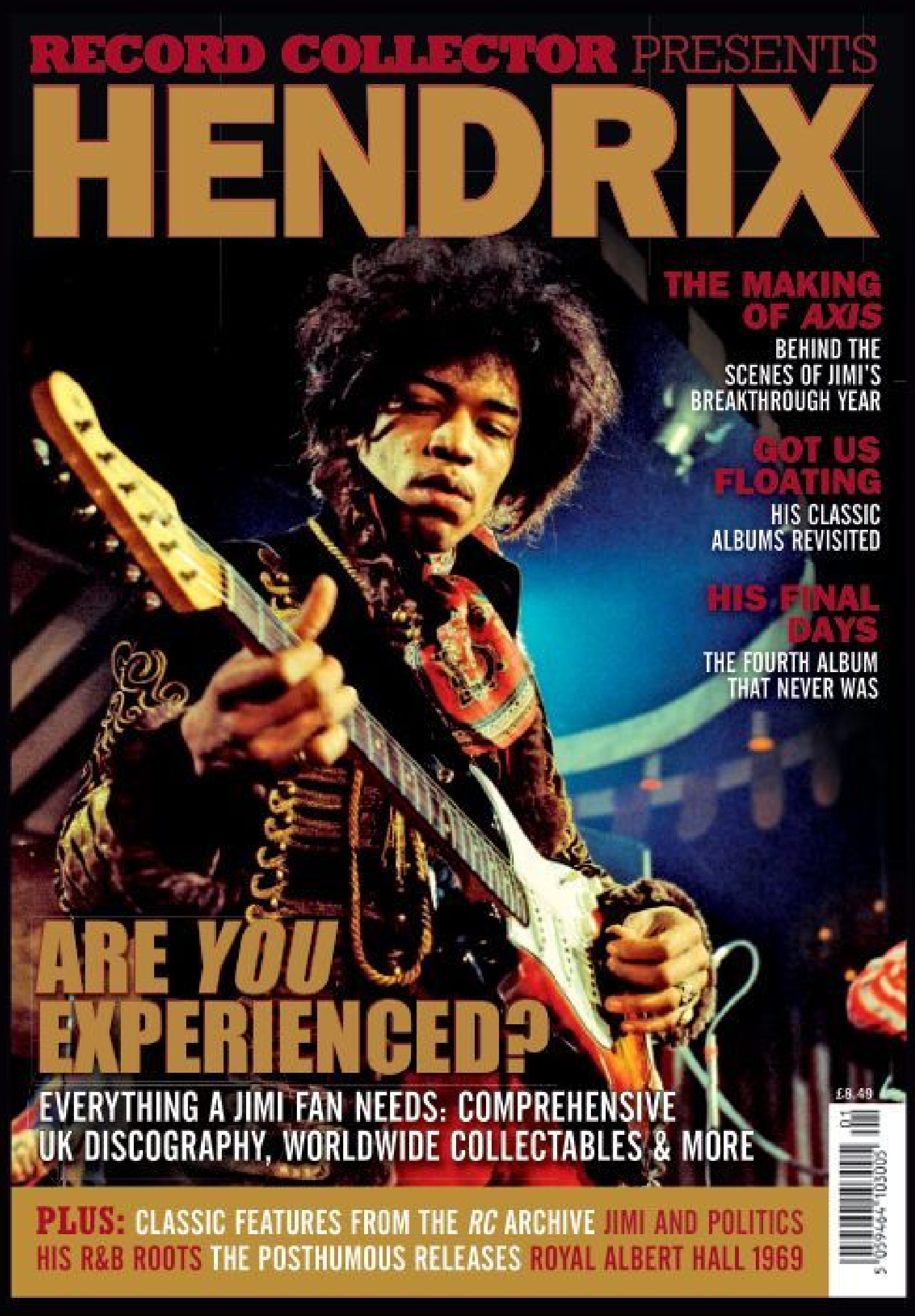
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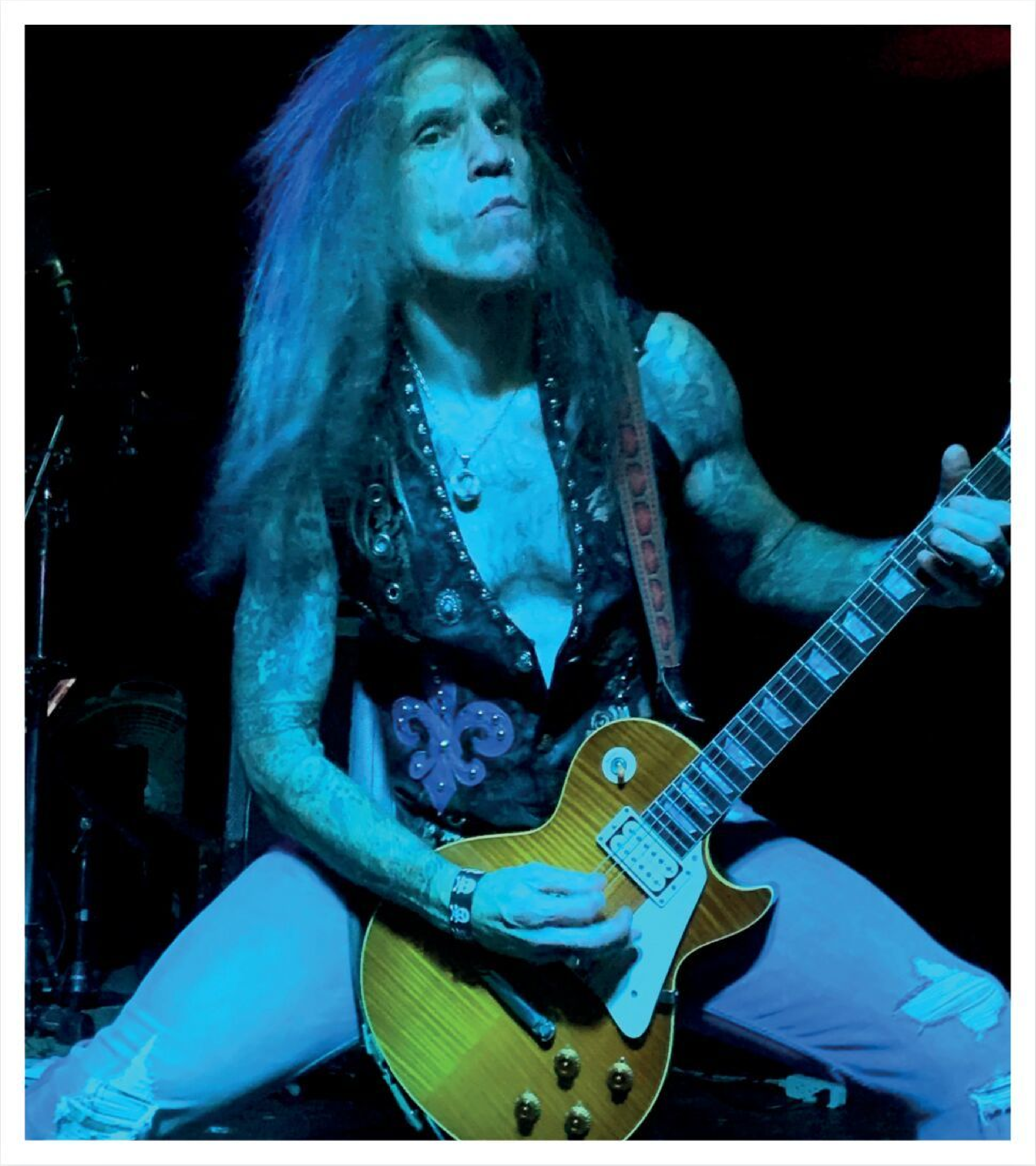
JACK FROST

Brothers In Arms frontman on new supergroup debut



Tell us about the new set.

These are guys that I've always respected, and I love their music histories [Andrew Freeman: Lynch Mob; Karl Wilcox: Diamond Head; Alex Jansen: Hardline; Charlie Calv: Angel]. When I approached them, they were stoked.

Is there anything still unissued?

Some Frostbite cassette demos, plus hundreds of guitar riffs, solos, bars, melody lines.

Have you done anything that fans may not know about?

I've done ghost-playing, but I can't share what. A lot in Los Angeles in the 80s, plus producing/engineering from the start.

Have you thought of compiling your side-projects?

A box of Frost solo, leftover tracks, and unfinished ones from 30 years ago.

With whom'd you like to work?

John Corabi.

Who'd you like to produce?

Inglorious.

Where were you when you first heard one of your songs on vinyl?

New Jersey Play Pen in the late 80s – The Second Time Around.

What was your favourite record shop when you started out?

Vintage Vinyl, Fords, New Jersey.

What was your first record?

KISS *Double Platinum*.

What's the last album that you bought?

Valentine *Demos From The Attic*.

What record made you want to go pro?

Montrose's debut.

Was anyone in your family a musician?

My mum, nightclub singer Rose Star.

What'd you ask your music hero?

Neil Schon, how he comes up with such melodic solos?

Who's changed music in the last decade?

The Hu.

Who'd you like to cover one of your songs?

Richie Kotzen, Passage To The Other Side.

Dying peacefully on your deathbed, what'd you like to hear?

Marc Cohen, Walking In Memphis.

Brothers In Arms *is on Deko.*

LEE RANALDO

Ex-**Sonic Youth** guitarist on his latest artworks

Tell us your new release.

In this last year and a half, I threw myself into watercolour painting and visual art, but I didn't do much music. I've been listening and thinking about music a lot, and I managed to craft an album of 'Covid music', dark and minimal – my response to the past year. Recording began in September 2020, at home in lower Manhattan. There was a heightened sense of anxiety stemming from the then-upcoming US Presidential elections, as well as the virus, which seemed to pervade all aspects of life. The music's minimal quality reflects the sense of 'motionless time' that many of us felt – empty streets, nowhere to go, etc. Music fills one side of vinyl, the other has an etched image. It's a pressing of 2,500 copies, with a hand-signed, numbered poster based on an electron microscope image of a Covid molecule, which I scratched into the vinyl and printed. I'm hoping to move into some new things, but I haven't quite worked out what.

What were your favourite record shops when you started out?

Manhattan's Bleecker Bob's, Rocks In Your Head and, especially, Ed Bahlman's 99 Records on Prince Street. But the shop that became early Sonic Youth's home base was Pier Platters in Hoboken, just across the river. Steve Shelley [drums] lived in Hoboken, rehearsal spaces were cheaper there, and we rehearsed in a couple of different periods of the band. The proprietor, Bill Ryan, stocked the latest domestic and imported discs, and prime older stuff. A great place to hang out, discover records, and talk about music and bands. It had a down-home vibe that made it really comfortable. Ira and Georgia from Yo La Tengo would drift through, we'd catch up, trade stories of what we were up to. In the late 80s, when we were first getting friendly with Daniel Johnston, he did a vulnerable, memorable 'in-store' performance. My video of it is on the net.

What record made you want to go pro?

My dad brought The Beatles' first US singles on VeeJay and Swan home, when I was eight, in 1964. I was immediately transfixed, grabbed a tennis racquet and started miming in the mirror.

What was your first record?

Steppenwolf *Monster*.

Was anyone in your family a musician?

My mother was a pianist – family singalongs, and supporting ballet classes. I love to sit at the keyboard and make some noise. That early sense of sitting at the piano and holding down a chord – listening to the strings vibrate and the sound decay – is not that far from what I was trying to do on *In Virus Times*.

Have you kept studio notebooks?

We are, between us, nothing if not archivists: notebooks, photos, diaries – I kept one for 10 years on the road. During most of Sonic Youth's lifespan, I also kept guitar tablature-style pictographs of chord shapes and descriptions of the sections of each song. We played in so many strange tunings and never knew what chords we were playing! So, we had to each find our own system of notating things, so that we might find our way back there again at the next rehearsal: "*Stooges sect (4x) > hi-screech > freight train sound*". Cassette recordings helped a lot, too, and I tried to snap a few shots at each session in the 80s and 90s, as well as Super-8 and, later, video. I'd like to organise the best of them, and photographer friends helped document stuff in our studio on Murray Street, our creative 'clubhouse' for over a decade. The band has an extensive archive of studio mastertapes, live tapes, posters – a living, growing archive that we're trying to expand and preserve.

Who's taken music forward in the last decade?

Kanye West. And back when we were making *Daydream Nation*, we worked in the same studio across the hall from Public Enemy, who were creating *It Takes A Nation Of Millions* and *Fear Of A Black Planet* in those years. We marvelled at the radical production moves of Hank Schocklee, Eric Sadler and Bomb Squad. They were changing music with avant-garde, boundary-pushing sounds and techniques, adding to the musical language in their unique way.

Have you ever collected anyone?

For the artists I love, I'm something of a completist – original pressings, no matter what condition. I still play vinyl: holding the album, reading the credits, looking at the art, getting off on a good package – whether it be by Bob Dylan, The Beatles, Joni Mitchell, the Velvets, Pavement, The Minutemen, Circuit Des Yeux, Jandek, Harry Bertoia. And then there's Laura Nyro and the perfumed inner sleeve that came with the *Eli And The Thirteenth Confession* LP. I'm currently searching for early Allen Ginsberg recordings.

Lee Ranaldo* In Virus Times *turquoise mini-LP/poster is on Mute, 12 November.

Photos: (Hackedepicciotto) Sven Marquardt

Laraaji, right

LARAAJI

Avant-garde supergroup's fulcrum on their latest guest-packed outing

What movie could your new set soundtrack?
A very quiet, serene, lovely movie.
Is there anything still unissued?
Cassette explorations from the late 70s, early 80s.
What was your first record?
Frankie Lymon & The Teenagers' Why Do Fools Fall In Love?
What's the last album that you bought?
Ahmad Jamal *Poinciana*.
What record made you want to go pro?
Oscar Peterson *We Get Requests*.
Was anyone in your family a musician?
My mother sang in a church choir.
Did you ever write songs 'under the influence'?
I Am Ocean, sacred cannabis.
What'd you ask your music hero?
Silvia Nakkach. What's the major source of your inspiration?
What's the oddest circumstance that's inspired a song?
Hanging out with an elder of the Great White Brotherhood – Cosmic Joe.
Which of your songs is the most personally meaningful?
Reborn In Virginia.
Of all the people that you've worked with, who taught you the most?
Brian Eno – recording, experimenting, creating a home studio.
If you had a record-listening party, what'd you play, and who'd you invite?
Vision Songs Vol 1. Douglas McGowan at Numero Group.
Is there a myth about you that you'd like to set straight?
That everything I wear is orange.
Who'd you most like to record with?
Stanley Clarke.
Which of your lyrics would you like to see on a T-shirt?
I Can Only Bliss Out F'days.
What unfulfilled ambitions do you have?
To conduct a global laughter release for inner stress relief.
Dying peacefully on your deathbed, what'd you like to hear?
Nadam.

NOUS/Laraaji/ArjiOceAnanda **Circle Of Celebration** ***LP is due on Our Silent Canvas in 2022.***

GARY HOLT

Exodus guitarist on the US thrashers' latest

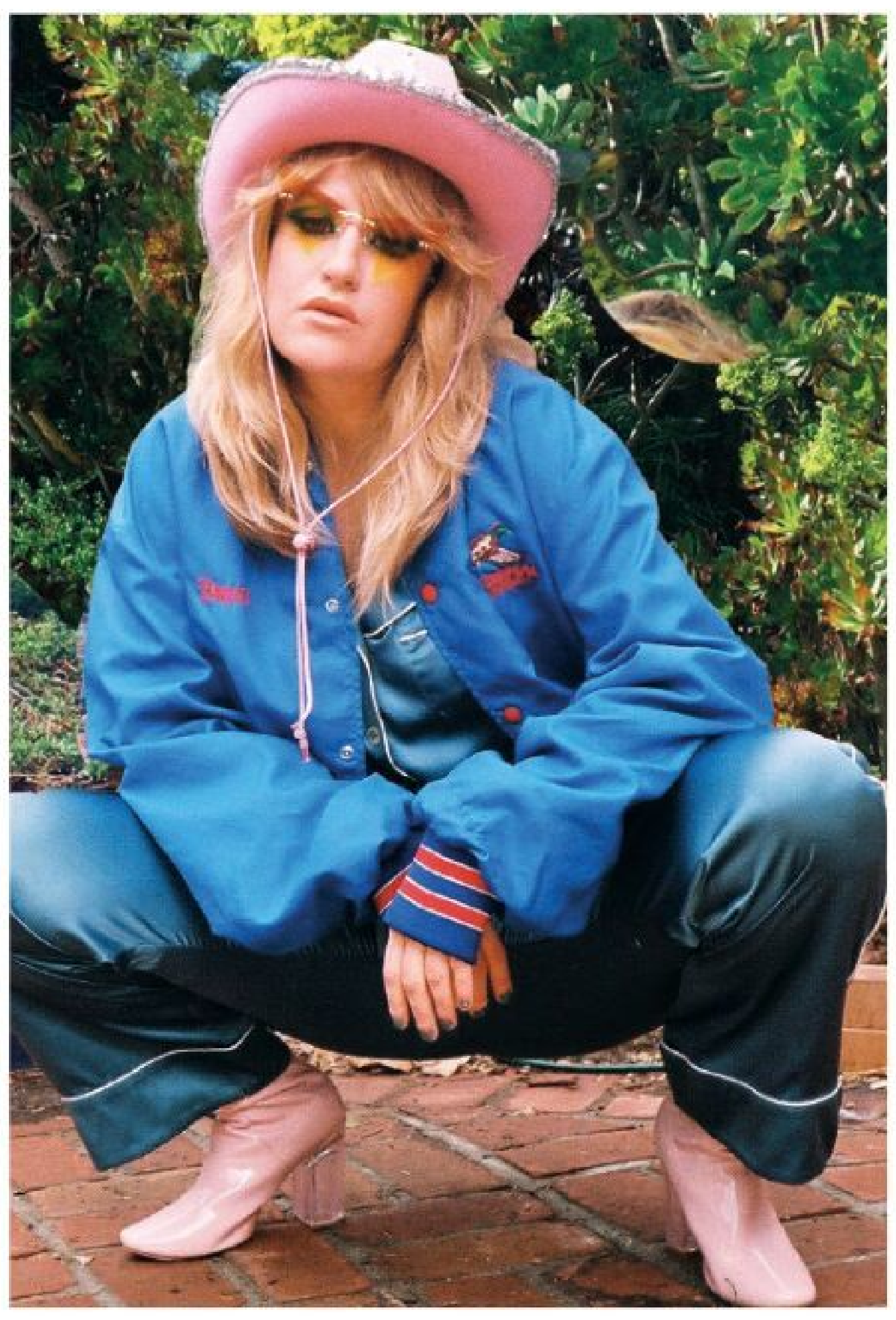
What film could your new set soundtrack?
It's the soundtrack to the end of the world! So, any apocalyptic movie.
Is there anything unissued in the archive?
One song from for our first record is lurking lost somewhere.
Who would you like to produce?
Municipal Waste. It'd be the best time ever!
Where were you when you first heard one of your songs on vinyl?
At my parents' house, when I received my first test-pressing of *Bonded By Blood*, which I still have.
What was your favourite record shop when you started out?
Record Exchange, Walnut Creek, California.
What was your first record?
The Partridge Family.
What's the last album that you bought?
HAIM *Women In Music Pt III*.
What record made you want to go pro?
Ted Nugent *Double Live Gonzo!* My favourite live record ever.
Did you ever write songs 'under the influence'?
In the early days, all of them! Pot, mostly.
Have you kept studio notebooks?
Tons. I have an entire archive of stuff.
Have you ever collected anyone?
Prince, my hero.
Who'd you like to cover one of your songs?
AC/DC – Brain Dead. I borrowed heavily from them.
What fact about you may surprise your fans?
I love gardening.
Which of your own lyrics would you like to see on a T-shirt?
I believe in nothing, least of all in the word of shit.
Which of your former homes should have a blue plaque?
My childhood home, where we laid the foundation of the music that we play.
Dying peacefully on your deathbed, what'd you like to hear?
My Way.

Exodus **Persona Non Grata** ***CD/BD, 2LP, red, blue, gold, green, purple, mint, beer, mustard, bone 2LPs, box set, are on Nuclear Blast, 19 November.***

JULIE EDWARDS

One half of US rock duo, **Deap Vally**, on their latest

What film could your new set soundtrack?
Natural Born Killers.
Is there anything still unissued?
I've got a trove of unreleased stuff from my first band, Pity Party. We loved to write and record, but hated releasing it, so there's almost nothing out there. We did revisit some old tracks and released one last year as Heads Are Heavy – That Sounds Okay. More will be coming, when I get motivated again.
With whom would you like to make a split 7"?
Metz. They melt faces and blow minds – Nerdvana.
What was your favourite record shop when you started out?
I always loved vintage furniture shops and charity shops that happened to have records – the deepest treasure hunts. I'd love finding weird things, like a recording of a 70s high school marching band, or promotional vinyl about a new housing development. Random.
What record made you want to go pro?
Failure *Fantastic Planet*.
Is anyone in your family a musician?
My brother, Greg Edwards, was in Failure and Autolux. This music completely shaped my tastes and creativity. My husband, Phil Pirrone, is in JJUUJJUU.
Did you ever write songs 'under the influence'?
Being a drummer, that never really gelled with jamming. Especially in Pity Party. I needed complete focus.
What would you ask your music hero?
Trent Reznor. Can I do some backing vocals for you?
What's the oddest circumstance that's inspired a song?
The unsolved JonBenét Ramsey murder.
Who's taken music forward in the last decade?
Billie and Phineas Eilish.
Have you ever collected anyone?
Elliott Smith. When he died, I went on an eBay spending spree.
What record are you looking for?
Lusk *Free Mars*. My brother played on it. It's a side-project of Tool's Paul D'Amour. Super proggy.
Who'd you like to cover one of your songs?
Beyonce, Teenage Queen. She'd kill it.
Of all the people that you've worked with, who taught you the most?
KT Tunstall – her level of professionalism, shreddy chops, preparation and inspiration. She's the complete creative package. We made High Horse together on our upcoming album, which also features Peaches.



Would you change any of your artwork, given the chance?
I love the artwork for *FEMEJISM*, but the original idea was to have our friend Rachel McCollum create a guerrilla art installation on a random wall in Berlin, then we'd photograph it. But we went with this whole other beautiful direction.
What fact about you may surprise your fans?
I was obsessed with musical theatre until I was 17.
If you had a record-listening party, what'd you play, and who'd you invite to discuss it?
Radiohead, *OK Computer*. Members of Phantom Planet, Teen Heroes, Maroon 5.
What's your favourite songwriter's best lyric?
Sam Coombs, from Quasi: "Life is dull, life is grey/At its best, it's just okay/But I'm happy to report, life is also short."
Which of your own lyrics would you like to see on a T-shirt?
It's the End of the World.
What unfulfilled ambitions do you have?
I just started a Masters in Criminology, Law & Society. I want to be a courtroom expert witness, to make investigative true crime podcasts, a home improvement show, work for the Innocence Project, have an acting career, and also a hit single and a Grammy.
Dying peacefully on your deathbed, what'd you like to hear?
Brian Eno *Ambient 1: Music For Airports*.

Deap Vally **Marriage** ***is on Cooking Vinyl, 19 November.***

18+

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33⅓ minutes with... John Fiddler

Interview: Nick Dalton

Singer, songwriter, guitarist, and bass drum/hi-hat cymbal pounder John Fiddler was a live sensation then a chart star in 70s bluesy roots-rocking duo Medicine Head. Their gentle 1969 debut single, His Guiding Hand, was recorded in the kitchen, while their onstage clamour went on to be loved by the punk generation. After splitting, Fiddler fronted British Lions, featuring former Mott The Hoople chums, and Box Of Frogs, a Yardbirds reunion with the likes of Jeff Beck and Jimmy Page, while harp whiz partner Peter Hope-Evans played with fan Pete Townshend. Fiddler, long a solo act, has returned to basics, setting up Living Room Records and recording – in his living room – a new Medicine Head album, *Warriors Of Love*.

Medicine Head were John Peel's first signing to Dandelion Records. How did that happen?
We knew if we could get to John Peel, we might stand a chance of getting somewhere. He was appearing in Wolverhampton and we turned up early and said we were Jethro Tull, the band that was booked. The door guy let us in and everything was fine – until Jethro Tull showed up! They let us play for 15 minutes. John reckoned he saw us for a minute, he'd been out buying chips, and told us to send him a tape. So, somebody loaned us an old recorder and we made a tape in the kitchen of the cottage we rented on a Staffordshire farm, in the middle of nowhere.

As simple as that?!
A telegram arrived – we had no phone. It was John: "Call me." So, we walked to the village, called and he said, "I love this. I've played it to John Lennon and he loves it. He and Yoko were over the moon and want me to put it out as it is. I played it to Eric Clapton and he said you have to do something with this. And Pete Townshend."

Did you suddenly find yourself in a different world?
John Peel said, "You need to come to London." We said, "We don't have a penny" and he said, "We'll send you money." We arrived at John's house in Regent's Park, one of those mews houses, and there's Marc Bolan sitting cross-legged on the floor. We signed with John on Lennon's insistence. John put out the kitchen tape as a single then we went into a studio and recorded the album *New Bottles Old Medicine* [1970], did it just like a gig and that was it.

And your live act was a respite from prog rock…
We were very Heath Robinson in our approach. I'd found this orchestral bass drum in a junk shop. I used to beat the hell out of it – it was rotting, so every time we played there would be a pile of sawdust. So we could play gigs we'd brought a Vauxhall Victor and I hit a lamppost leaving the scrapyard. I'd never driven, had no licence, no idea about insurance but drove all over the country with it falling to pieces underneath us.

> **"Peter didn't like what happened. People said we'd sold out"**

Then there were the hits…
There was (And The) Pictures In The Sky [No 22, 1971] but when it was a hit Peter reacted quite strongly; he didn't like what happened. A lot of people said we'd sold out. We had changed – but not what our ideas, or thoughts, were. Then there was One And One (Is One) [No 3, 1973] which I wrote as a homage to Fats [Domino] with that rolling beat but I played it on the guitar when it should have been piano and for some reason it was a hit. My favourite was Slip And Slide [No 22, 1974] because it was a direct homage to Slim Harpo, a very unlikely hit – it's in Lulu's Top 10 favourite records, apparently!

But things seemed to change?
We'd added three side men and Peter felt threatened, left out. He felt the dynamic had changed and it had, dramatically: there was nowhere near the same intensity. And we'd been ripped off by management companies and we had nothing. I was left with all the bills.

But the band did have another go…
Pete Townshend had let us record at his studio; his generosity was fantastic… And Chas Chandler was managing us. We were getting back together, just us, and we hit the road and it was coming up to punk time and they loved what we were doing, couldn't believe the noise we made, just two of us. The Damned and The Clash were fans. And then Pete decided to leave. And we never played together again.

What happened next?
I joined up with the guys from Mott The Hoople as British Lions; the punks loved them, too. I'd written a song for Peter and myself, One More Chance To Run, autobiographical. But it applied to Mott, too.

Yet ironically, punk saw off the glam-tinged Lions and then there were Frogs…
We signed with Epic in New York, where Jeff Beck was signed. We had a fantastic time. We were No 1 album and No 1 rock track on the Billboard airplay charts. Heavy rotation MTV. We were poised to go over there and I couldn't wait but some of the Yardbirds didn't want to tour so it took the wind out of the sails.

And then you moved to the States in the 90s?
After floating around California, I was in Arizona, frontman at Memphis Blues and Barbecue, a bar, club and restaurant in Mesa, Phoenix. I had a name over there, people loved the place, we had lines waiting to get in, seven nights a week. It worked really well until the city brought in a non-smoking ordnance – along with hundreds of other restaurants it knocked us out.

You came home, there were solo records, and the 2011 Medicine Head album *Fiddlersophical*. And now back to home-grown music?
I wanted a label, to put out some singles – a retro-future philosophy. The first was Medicine Head's Warriors Of Love, now there's Chinese Whispers, and the album has followed. It features Morgan Fisher, an old friend from British Lions, on keyboards, guitarist Dzal Martin, who was in Box Of Frogs – and Belinda Campbell, a fabulous singer who I produce and whose debut single, Painkiller, is on the label. It's still lo-fi – I don't like cluttered stuff – with analogue equipment alongside the digital. And there will be live dates, both solo and with a band. It's fantastic – I've reclaimed my life!

Warriors Of Love *is on Living Room Records (medicinehead.rocks). A 50th anniversary 2CD version of* New Bottles Old Medicine *is on Cherry Red.*

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"PEOPLE NEED HOPE, BEAUTY AND TRUTH"

It's been said that **The The**'s founder and sole constant **Matt Johnson** writes songs for small bedrooms and spacious minds, and there were certainly a lot of takers for his late-20th century musings on love, loss and religion. But at the start of the millennium, he walked away from the music industry, seemingly for good. Over the past two decades, via soundtracks, activism and the occasional song, Johnson has tentatively re-emerged, his return made complete by this month's multi-media document of The The's 2018 *Comeback Special* tour and talk of a new album. "If I can't write anything out of the past two years," he tells **Wesley Doyle**, "I might as well give up."

When Matt Johnson walked out in front of a capacity crowd at the Royal Albert Hall on 5 June 2018, it had been nearly 17 years since he'd last set foot on a London stage. After that performance, at David Bowie's 2002 Meltdown Festival, Johnson all but retired from the music industry. He was a long time in the wilderness, where he battled creative inertia, self-doubt, personal upheaval and, tragically, multiple familial bereavements.

It was a far cry from Johnson's 80s and 90s heyday. With a difficult and spiky reputation – although this is refuted by those who know him – Johnson pushed himself, and anyone up the task of working with him, to health-threatening extremes. The resulting albums – *Soul Mining*, *Infected* and *Dusk* – made an artform of self-examination (some might say self-laceration), while The The's ever-revolving line-up created music of both searing intensity and warm introspection.

Perhaps some sort of burn-out was inevitable, but after the lack of label support for 2000's *NakedSelf*, Johnson sought to extricate himself from the industry that had employed him since a teen and find an alternative route to leading a creative life. It was a slow process.

"It was hard because during the time I spent away, I went to some dark places in my head," he says today. "I'd lost a lot of interest in the things I enjoyed and I'd started to forget what I was good at, who I was, really."

His friends rallied round, erstwhile The The guitarist Johnny Marr telling him how fans were always asking when they were going to do new stuff together and friend and collaborator JG "Foetus" Thirlwell sending him a copy of *The Inertia Variations*, a poem by John Tottenham that could have been written specifically about Johnson.

The poem was key to shaking him from his torpor, and it eventually became the title of a 2017 documentary detailing Johnson's artistic return through his soundtrack work, local activism and Radio Cinéola broadcasts. It also featured the first new The The song for over a decade, although this was tinged with sadness as *We Can't Stop What's Coming* was a tribute to Johnson's brother Andrew, who had died the previous year.

However, the project invigorated Johnson, and in 2018 he reactivated The The as a live band and undertook a world tour, which is celebrated this month in the multi-media release, *The Comeback Special*. Johnson's calendar is now filling up, not least with working on songs for a new The The album.

So, is the *Inertia Variations* iteration of Matt Johnson a thing of the past? "Oh yeah, he's gone," Johnson laughs. "Although I'm so busy all the time now, I might need to bring him back at some point."

In the late 60s, your parents ran the Two Puddings, an infamous East End pub where The Who and The Kinks played. Did growing up surrounded by music inspire you to make it a career?

It's hard to know, really, because I can't put myself in the shoes of someone else. My older brother Andrew and I were too young to watch the bands. But we would hear music coming up through the floorboards and we'd go down when the pub was closed and play on the instruments. So I was attracted to music at a young age, which I think was a healthy thing, as appreciating any art is part of the development of one's brain.

Andrew worked in the visual arts [*he created much of The The's artwork under the name Andy Dog*] and your youngest brother Gerard is a film director. Was your parents' encouragement important in all your careers?

Yes, very much. Our dad was quite a political person, he wanted to be a writer, and our mother would like to have been in interior design or fashion, but it was hard for working class people to get involved in the arts back then. I think there's a degree of frustration for people of their generation who had creative ambitions, as they knew they could never be fulfilled. The next best thing was for their children to be creatively fulfilled.

Photo: John Claridge

Chequered career:
Matt Johnson in 2019

Soul Mining
the The
THE THE
Uncertain Smile
THE THE
PERFECT
12" SINGLE

"I remember it being a very creative time, full of really lovely, encouraging people" (l-r): Matt (on the right of the shot) with keyboard player/tape op Keith Laws in an early incarnation of The The, 1979; (l-r) Jim Thirlwell, Andy Dog and Stevo join Johnson as extras for a The The photoshoot, 1982

They must have found it gratifying when you three brothers were so successful.
Yeah, it was good for mum and dad, they were very proud of us. And I think our brother who died very early on [*Eugene Johnson passed away suddenly in 1989*] also had a huge amount of energy and was a lovely person, and would have been successful at whatever he had chosen to do, too.

This year marks the 40th anniversary of your debut album, *Burning Blue Soul,* made in your late teens. What's your abiding memory of that period?
I remember it being a very creative time, full of really lovely, encouraging people. There was very little money around but that didn't matter. I was on the dole, but as I didn't go to college, I always considered that as a sort of arts grant.

I wasn't a fan of punk but there were a wonderful couple of years following, which was one of the most fertile times in British music. It was a small scene so I got to know a lot of artists like Throbbing Gristle, JG Thirlwell and Cabaret Voltaire quite well, and I was also hanging around the different record labels such as Rough Trade, Mute and Fetish.

Although I'd been in bands since I was about 11, I was really keen to get some records out. I'd already appeared on The Gadgets' first album *Gadgetry* [1980] and I'd released the Controversial Subject [1980] single on Ivo Watts-Russell's label 4AD. I was also just getting involved with Stevo [Pearce, legendarily eccentric founder of the Some Bizzare label]. Ivo gave me the opportunity to do a solo album, so he and I went to Spaceward Studios in Cambridge, worked during the day and slept on the floor at night. That became *Burning Blue Soul.*

There are a few unreleased albums from this period: *Spirits* [1979] and *The Pornography of Despair* [1982]. What happened to those?
Well, there was also *See Without Being Seen* [1979], which I consider my first album and was recorded at De Wolfe studio in Soho, where I was working, and a little studio I had in my parents' pub, The Crown in Loughton. I made up a limited amount of cassettes, photocopied the sleeves and sold them at gigs. [*See Without Being Seen* was made widely available on Johnson's own Cinéola imprint last year].

Spirits was the album between that and *Burning Blue Soul*, from which only one track has ever been released [What Stanley Saw on the Cherry Red compilation, *Perspectives And Distortion,* 1981]. It's far more accomplished than *See Without Being Seen*; I've been coming across tracks while digitising my archive and I think it's a really strong album.

The Pornography of Despair was supposed to be the successor to *Burning Blue Soul* but Stevo came along and CBS got involved, so my life changed. I went from being an independent artist to a major label artist and *The Pornography Of Despair* got stuck in the middle. Some of the tracks ended up being used on the *Soul Mining* project – for instance, Perfect and The Sinking Feeling – and some songs ended up on the cassette version of the album.

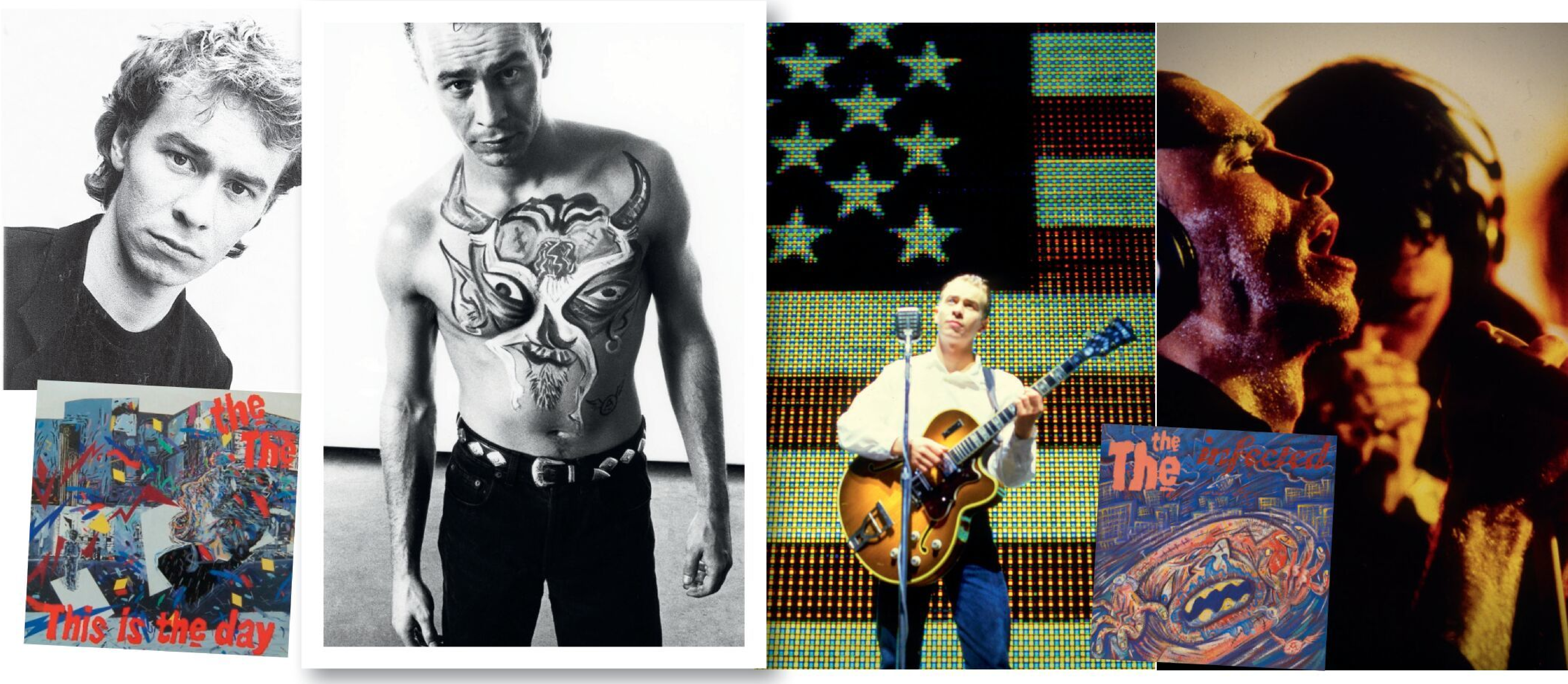
"*SOUL MINING* WAS TRYING TO COMBINE SONGWRITING AND FILM MUSIC"

Signing with CBS was a big leap. Despite his reputation, Stevo certainly seemed to get things done.
When I met Stevo I was in my late teens and he was even younger than me. I'd been on the dole for a couple of years and though I loved working with Ivo at 4AD particularly, I was getting worn down by signing on and living hand-to-mouth in a bedsit.

In May '82, Stevo managed to get London Records to pay for a trip to New York to work with producer Mike Thorne [Soft Cell, Wire] but without them owning what I recorded. That trip was quite magical and what we came back with was Uncertain Smile, which is the most commercial thing I've done, before or since. Stevo then got various record companies into a bidding war and CBS won. I was happy to go with them because they had Bob Dylan, Johnny Cash and Leonard Cohen – an album artists' label and quite glamorous.

For good or bad, Stevo was a larger-than-life character who did his own thing. Some of the shenanigans made me wince while others I found hilarious. I have mixed feelings looking back; I'm never comfortable with people feeling bullied or humiliated but I didn't have such a problem when certain people in the industry got what they deserved.

The first The The album, *Soul Mining,* emerged in 1983. Even though it was pretty successful at the time, it didn't seem to get the recognition it merited until it was reissued in 2014.
It's one of those records where its reputation has grown with time and it's become a bit of a classic, really. I'd just moved to Braithwaite House in East London [where the Kray brothers were arrested for the final time in 1968] with my new girlfriend and I wrote



Striking miner (l-r): Matt Johnson in 1983; body-painted for a photoshoot in 1986, around the time of *Infected*; shooting the video for that album's lead single Heartland, with its memorable refrain, "This is the 51st state of the USA"; with Johnny Marr promoting 1993's *Dusk*

This Is The Day there. I remember being in tears when I was writing it; it just made me very emotional. I do sometimes cry when I write songs, if I feel I'm expressing something honestly and being true to myself.

Soul Mining was recorded at The Garden studio in Shoreditch – which was owned by John Foxx at the time – with Paul Hardiman co-producing. We had some great session musicians in to play, including Jools Holland, and also friends like Zeke Manyika, Thomas Leer, JG Thirlwell. I think the album has a certain vitality that comes from the range of instrumentation. Every song is unique: there are marimbas and cellos on one and an accordion and fiddle on another. Not having a fixed line-up gave me the freedom to create something very cinematic. I'm a big fan of soundtracks and atmosphere, and *Soul Mining* was an attempt to combine traditional songwriting with film music, in a way.

Did the decision not to tour *Soul Mining* lead to 1986's *Infected* becoming such a huge multimedia project? Or was it always your intention to move into other mediums?
It was a combination, really. There was a lot of pressure on me to tour *Soul Mining* but I knew it was gonna be very difficult to recreate the album live. CBS weren't very happy with that, but I stuck to my guns, rightly or wrongly. Going into *Infected*, there was even more pressure to go out on the road, but the way the album was developing, I knew again it was going to be very difficult to do it justice live. So Stevo twisted CBS's arm to fund a long-form video album, on the proviso that I'd take it around the world in place of a tour. And I have to give him a lot of credit, he really hammered them, and they gave the equivalent in today's money of well over a million pounds to a young, up-and-coming artist to fly to South America and New York to make a film.

It must be a source of disappointment that the *Infected* film hasn't been commercially available since its video release in the 80s?
Yes, it is. We did some screenings a couple of years ago at the ICA in London, which were very well attended. The afternoon of the first screening, I went down there by myself to watch the film through to check the sound. It was the first time I'd watched it for decades and it looked so intense and vivid, I was blown away.

I've spoken before about my ongoing problems with Sony, but the fact is I've never received a royalty from all the records I've sold. Those old deals were just so bad – we all know the story, it's not just me, it's across the board. I actually ended up worse off from the 2014 *Soul Mining* reissue as all the remastering and repackaging costs were put onto me. So when they asked me to work on an *Infected* one, I said, Why on earth would I want to do that? It's a bit frustrating because it would be nice to remaster not only the *Infected* film but also the *Versus The World* and *From Dusk 'Til Dawn* films, too, and get them back out there.

You formed a band for 1989's *Mind Bomb*. Was this you finally bowing to pressure from CBS?
The thing is, if I get pressured to do something, I'll do the opposite! By this point, CBS had given up so that's when I thought, you know what, I'm going to put a band together. A couple of things happened, the first being that Stevo and I parted company at the end of the *Infected* campaign. It was a difficult time because I was very fond of him but without going into too much detail, things were getting completely out of control, so I had to distance myself.

Secondly, I was backstage at an Iggy Pop gig and Johnny Marr, who was an old mate, was there. We hadn't seen each other since The Smiths became very successful and we'd always talked about working together, so we both agreed to do something. I'd already started *Mind Bomb*, with Warne Livesey and Roli Mosimann, who were my co-producers on *Infected,* and we'd done *Armageddon Days*, with myself on guitar and former ABC drummer Dave Palmer and James Eller who'd played bass with Julian Cope.

When news came out that Johnny had left The Smiths, I gave him a call. He came round, we sat up all night chatting, and by the morning he'd joined the band. There was such a fantastic chemistry between the four of us and we all knew that it shouldn't just be a studio thing. In fact, it could well have been Johnny's suggestion to take it on the road.

You kept the same band for 1993's *Dusk*, which was a commercial high point, even though it came from tragedy.
As the band was so strong, I really wanted to capture how we sounded live. By this stage, I'd bought The Garden from John Foxx and we set up camp down there. I kept the studio very dark, with incense burning and old oil lamps going – Dave used to call it the "psychic sauna". The studio would be hot, dark and intense but it got results – it's one of my favourite albums.

It was written in the shadow of Eugene's death and was a very hard album to make. The loss had such a terrible effect on my family and the grief really took it out of me. On previous albums I was always very sharp in the studio and paid attention to the minutest detail, but on *Dusk* I was spaced-out a lot of time.

Although I think it's that particular band's finest hour, ironically the line-up was starting to disintegrate at that point. Dave had stuff going on in his personal life, Johnny had started working with Bernard Sumner on Electronic and James got offered a solo deal. Also, all of them had children – I was the last one to have kids – so they were understandably

Photos: Anne Weight; Pete Ashworth; Nicola Tyson; AJ Barratt; Lawrence Watson

a bit torn. And I think that's what makes it, for me anyway, such a beautiful album. There was a real emotion in those sessions.

Even now, 1995's Hank Williams covers album *Hanky Panky* seems an odd artistic choice. How do you feel looking back?
I really like it. It may seem an anomaly, but it was supposed to be part of a series of records: I planned to do a Robert Johnson album as well as several other great singer-songwriters.

In my mind, it seemed a natural thing to do. Yes, I'm a musician, a producer, a singer, but if I had to choose just one term, it would be songwriter. I'm fascinated by the tradition of songwriting and how it evolved, how certain elements originated in England, Europe, and Africa as well. And the fact that we've ended up with this form that is so global, that each new generation filters through their own experience.

Oddly, *Hanky Panky* is another album that seems to have grown in people's affection over the years. I know it was better received in America and Hank's biographer wrote me a lovely note.

The the
DOGS OF LUST
MAXI SINGLE 45RPM
The the
THE BEAT(en) GENERATION

Bald ambition (clockwise from top left): Johnson in 2000 around the time of *NakedSelf*; with current bandmates (l-r) Earl Harvin, DC Collard, Barrie Cadogan and James Eller; circa *Moonbug* in 2012

***NakedSelf* [2000] was released at a time when the industry was in turmoil. You ended up bankrolling the tour and lost a lot of money. Did you feel you might go down along with the industry?**
Yes, it was an unhappy time. Getting it made was difficult enough, because there was the *Gun Sluts* album, which Sony didn't like [some rough mixes of which were recently released through Cinéola's Official Bootleg series], but once *NakedSelf* was finished, I realised it was going to fall through the cracks.

The actual creative process was a lot of fun. I was living in New York and worked very closely with guitarist Eric Schermerhorn, and had Spencer Campbell on bass and Earl Harvin on drums – a wonderful band. We'd found this amazing little studio called Harold Dessau Recording and it was one of my favourite ever studios. Sonically, I felt we were breaking new ground. We were utilising a lot of analogue techniques and old equipment, no digital reverbs or keyboards. It was a tough-sounding album and I was very proud of it.

But Sony couldn't hear a single, so I said, "Well, I'm an album artist, I'm not going to suddenly start pulling hit singles out of my hat". I was at the end of my contract so I was able to take the album elsewhere.

I was approached by Trent Reznor's label Nothing, which was an imprint of Interscope, part of Universal and Polygram and Seagram and Vivendi… and it was a disaster. The upshot was that poor old *NakedSelf* got lost. I went on a 14-month tour and about halfway through funding effectively came to an end. But it was a bit like *The Charge Of The Light Brigade*: I believed in the album so much, I just carried on and on. And it did exhaust me, in more ways than one.

David Bowie asked you to appear at his Meltdown festival in 2002, but rather than do a The The set, you enlisted Jim Thirlwell and filmmaker Benn Northover to collaborate on a glitchy, electronic multimedia performance. The reaction was quite mixed…
Yeah, it was really extreme and in a way I kind of liked that rather than having a wishy-washy response. You had people absolutely loving it and others who, I was told, hated it so much a fight broke out. It was radical and unusual but my feeling is, if you like a record, it's not going anywhere, it's safe, trapped on vinyl or CD, and it's always going to sound the same. Why not be open-minded, and allow people to do something different?

How do you go about balancing that experimental side with your traditional songwriting sensibility?
I feel the two coexist very comfortably within me. I love experimental music but I also love sitting with an acoustic guitar. As for where that comes from, the best example I can give is The Beatles' "*White Album*". Andrew and I would play it all the time when we were kids, and I suppose the diversity within that one record must have had an impact on me. Why shouldn't one song be as far removed from the one that preceded as possible?

In recent years, my soundtrack work has allowed me to play purely with sonics, which I really love, but I've also been getting back to more traditional songwriting for the next The The album.

"I BELIEVED IN THE ALBUM SO MUCH, I JUST CARRIED ON AND ON. AND IT DID EXHAUST ME"

After *NakedSelf* and the Meltdown show, you basically walked away from the music industry.
I felt burnt out, I didn't feel inspired, and, most importantly, I didn't want to sign another deal. I pleaded to be let out of my contract with Universal early, which they agreed to, because I said I just didn't want to make any more music with them. I got other offers, but I couldn't go back to the old way of working.

So, I took a lot of time off, travelling and just taking care of personal stuff with my family in England as well as my Swedish family [Johnson has a son with Swedish photographer and film director Johanna St Michaels]. But time goes fast and before you know it, one, two, three years had gone by.

Johanna and I separated but we have a good friendship and when she started making documentaries, she asked me to supply some music, which was a way of getting back into the water, without getting my head wet [Johnson's music was used in St Michaels' short films *Best Wishes, Bernhard* (2004), *Snapshots From Reality* (2005) and *The Track* (2007)]. It was very enjoyable and it led to writing the soundtrack to [brother] Gerard's film *Tony* in 2010.

Around the same time, you started the Radio Cinéola broadcasts, 15-minute collections of dialogue, soundscapes and unreleased music based around a theme.
I loved those. In 2010 I was doing one a month and I've done several specials since. They were

Photos: Johanna Saint Michaels; John Claridge; Christie Goodwin

HANKY PANKY
the The

Alias Smith and Johnson: Matt with Johnny Marr after guesting at the guitarist's November 2018 London Roundhouse show; (above right) in the studio, 2019

very eclectic, playful and experimental. And a lot of humour was involved.

Your first new song for 10 years, You Can't Stop What's Coming, was a tribute to Andrew who died in 2016, and featured in St Michaels' *The Inertia Variations* doc.
Yes, it was Johanna nagging me to finish that song for the documentary that led to me touring again, so we've got her to thank for all this! But there was such a wonderful response to that song and the *Comeback Special* tour, it reminded me of what I had been missing. I felt huge affection for the audience and I felt affection back – it was really lovely.

The set list from the *Comeback Special* tour featured songs from right across your catalogue. Was that important?
Yes, because I hadn't toured for so long, I felt it should be both overview and retrospective. The band had a new member in Little Barrie Cadogan [Little Barrie, Primal Scream], who was hand-picked by Johnny, and has worked out brilliantly, and DC, James and Earl I'd played with before. So it was important to have that overview but also to reinterpret the songs. Some of them are consistent with the album versions – it would be a mistake to change Uncertain Smile, for instance – but other songs such as Like A Sun Rising, Soul Catcher and Beyond Love, we pushed in new directions.

You recorded a live album of the tour at the RAH, a couple of days after losing your father. You've said he would have wanted you to carry on – but what was going through your mind on stage?
Well, it was complicated because we were being filmed. It sounds clichéd, but you've got to be professional in such moments. I was very confident in the band, and knew that if I made a mistake, they would cover for me.

Oddly, I had no nerves at all during the entire tour. I should have felt under a lot of pressure, but I didn't. And I did wonder if all the bereavements within my family had something to do with that. Really, what on earth is there to be afraid of going onto the stage with a few thousand really nice people wanting you to do your best?

My only concern on the night was if my mind wandered, so I had to put my dad out of my thoughts in the nicest possible way. Until the end of the show, during Lonely Planet when I sang, "All the people you've ever loved, All the people you've ever lost," and I was looking at the box where he would have been sitting and that was quite emotional for me.

Will the *Comeback Special* band be playing on new The The material?
That was the plan but then Covid knocked everything for six. We all want to, it's just a case of when we can line everything up. There are other people I'm planning on working with, too, although I can't say who they are yet. But I'm feeling very positive about the new record.

I've got a mental image of you as a young musician writing and recording with lo-fi equipment and bits of paper spread all over the floor. What's your process now?
It hasn't changed much, although my back and knees ache if I lie on the floor too long! I've got my studio here but I do like to start off a bit lo-fi, maybe a four- or eight-track or perhaps just acoustic guitar. I keep things simple because if a song is sounding good in a rudimentary form, you know that you're onto something.

Lyrically, you've always been adept at tackling the personal and political without being dogmatic. How are you approaching lyric writing in 2021?
Well, there's certainly been a lot of rich material – if I can't write anything out of the past two years, I might as well give up! It's just a case of commenting on things without being too overt. I mean, nobody wants to be preached at, least of all me. In such turbulent and strange times, it's a responsibility of all artists – whether filmmakers, writers, painters or musicians – to deal with these issues but in a positive way. There do appear to be some quite dark forces at work at the moment, and what people want is hope. That's what needs to be communicated right now: hope, beauty and truth. RC

***The Comeback Special* is released by earMusic/Cinéola on vinyl, CD, DVD, Blu Ray and a limited deluxe hardcover book.**

Photo: Jack Monsoon

THE DEFINITIVE ARTICLES

SIX OF JOHNSON'S BEST

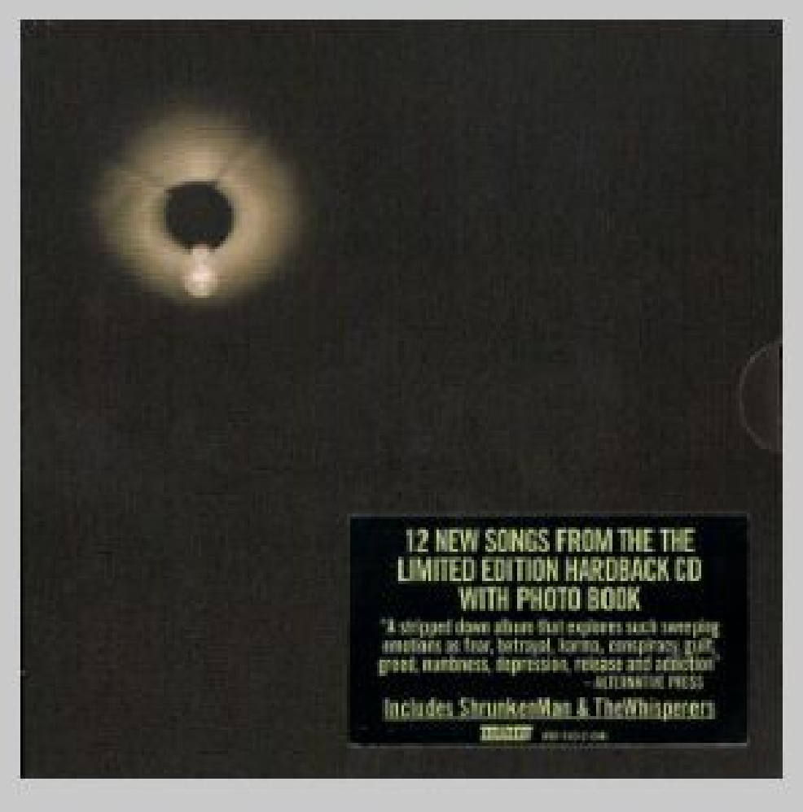
the The
SEE WITHOUT BEING SEEN

The The *See Without Being Seen* (Cinéola, CINECD1, deluxe CD, 2020) **£15**
Johnson classes *SWBS* as his debut album, despite not being widely available until last year. The experimental electronics and woozy psychedelia belie the 17-year-old's age at the time.

BURNING BLUE SOUL
MATT JOHNSON

Matt Johnson *Burning Blue Soul* (4AD, CAD 113, LP, 1981) **£85**
Confusingly, Johnson's first official album came out under his own name rather than The The. This was corrected for a 1993 CD reissue, although the 4AD original remains the one to look for.

The The *Dusk* (Epic, 472468 1, LP, 1993) **£130**
Despite being a Top 10 album, *Dusk* was released when CDs ruled the roost and vinyl pressings were limited. With no reissue in sight, you'll probably have to dig deep to get hold of a copy in decent condition.



The The *NakedSelf* (Nothing Records, 490 510-2(04), deluxe CD, 2000) **£15**
Johnson's most underrated album fell through the cracks during the great music industry upheavals of the early 00s. Tough but melodic, the urban rumble of New York is in its DNA.

A SOUNDTRACK BY THE THE
MUSCLE

The The *Muscle OST* (Cinéola, CINEOLA 7, deluxe CD, 2020) **£15**
With his soundtrack work, most notably for his brother Gerard, Johnson has returned to his experimental origins. Although this does include a new The The song, I Want 2 B U, heralding a return to traditional songwriting.

THE COMEBACK SPECIAL

The The *The Comeback Special* (earMusic/ Cinéola, Deluxe Art Book Box Set, 2021) **£140**
The tour fans had waited for, commemorated in a multi-disc deluxe book format. Includes Tim Pope's film of the 2018 RAH show and a host of bonus content.

FUTURE PERFECT

When they first emerged in 1981, all frilly blousons and Princess Di coiffes, nobody could have predicted that, of all the bands from the futurist/new romantic era, Depeche Mode excepted, **Duran Duran** would be the ones eschewing the 80s revival circuit and getting the serious critical plaudits 40 years later. But here they are, with *Future Past,* arguably their best-received album ever, and the general sense that they are far more Roxy Music than Take That. How did this happen? Reflex action: **Chris Roberts**

IGE OF T
HTEN

Photo: John Swannell

Past masters – Duran in the studio making the new album in 2019 (clockwise from this picture): Roger Taylor; Nick Rhodes; Simon Le Bon; John Taylor

"Longevity is the ultimate," says John Taylor, who may be chilling in a T-shirt but remains ineffably elegant and suave. "When you're young, you don't think about longevity at all. That's the beauty of being a teenager, or in your twenties – it's all about NOW, man! That's what makes it so vital. Because whatever it is you're doing – the way you're dressing, the way you wear your hair, the way you're, if you're lucky, making music – you're doing it like there's no tomorrow. Then, as you get older and embrace adulthood and responsibility – and believe me, I tried to put that off as long as possible, and I'm still playing catch-up – you realise that, OK, if we play our cards right, we can have a really good run."

Digressing onto the topic of The Rolling Stones ("the ones we look to") and how they're "packed with paradox and ambiguity in that they're wild and crazy but at the same time clever, dry and disciplined", Taylor, now in a 12-step program, muses, "When I was making music shit-faced, I realised how difficult it was."

The equally cheery and warm Simon Le Bon adds, "We don't reminisce very much, to be honest. There seems to be a really decent slice of NOW to be had. Making music brings you very much into the present. It's all about the moment. That natural attitude informs how we live our lives and approach our career. It's so easy to look back and think, oh, wasn't it great then? But if you're not aware of life now, you'll look back in five years' time and go, oh, wasn't it great THEN? You need to honour the process of life. Because it ain't forever."

Later, singer Le Bon (63 in October) and bassist Taylor (61) will reflect a little on their stellar 1981 breakthrough and subsequent triumphs and travails – "I think people got confused between artistry and marketing," offers the frontman – but first they're justifiably keen to discuss the present. This involves the knowingly titled *Future Past*, their 15th studio album after over 40 years in the game. It's ridiculously good, as a band who've been a bit hit-and-miss at times land on a sparkling, dynamic sound and a set of killer songs just when they needed to prove they still had it. The name collaborators help: Erol Alkan produces the majority, with Giorgio Moroder and Mark Ronson contributing, while Blur's Graham Coxon joins as guitarist for this project. (Andy Taylor, in case you were wondering, recently joined Reef). Also appearing are Bowie pianist Mike Garson, Lykke Li, Tove Lo and Ivorian Doll. The band has taken bold risks, and it's paid off. *RC* puts it to Le Bon that it's a textbook example of an established – one hesitates to say "veteran" – band succeeding in retaining its own style and aura while evolving with the modern flow.

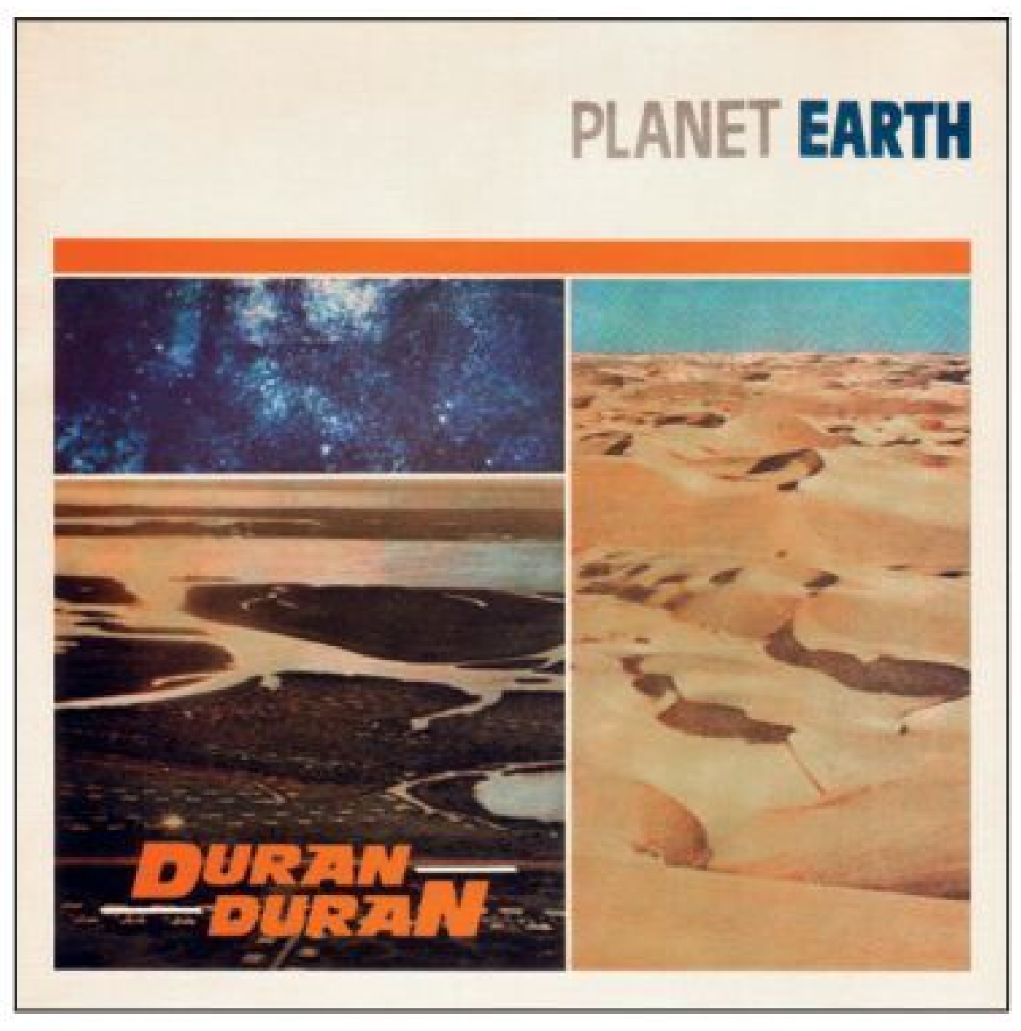
"That's what we hoped to achieve", he agrees. "We tried making an album that didn't sound like Duran Duran on *Red Carpet Massacre* [2007, with Timbaland] which got a resounding 'no, thank you' from the fans. At that time, we had to rethink what it was that makes us *'us'*, so this is an important one. We never ignore the fans. We pay attention." He qualifies this. "It's not so much what your intention is; it's what you've got inside that suddenly pours out. The outpouring here, even within the first few days, was extraordinary." Prompted that it addresses themes both personal (his lyrics are disarmingly candid) and global, he enthuses, "Absolutely. I think I've re-evaluated life significantly since the *Paper Gods* tour [2015]. I thought about personal stuff, work stuff… if you've got something that you care about, if you've got an axe to grind, it really helps. I think the main theme is: nothing's perfect. Life, relationships. But it's all we've got, so we might as well make the best of it."

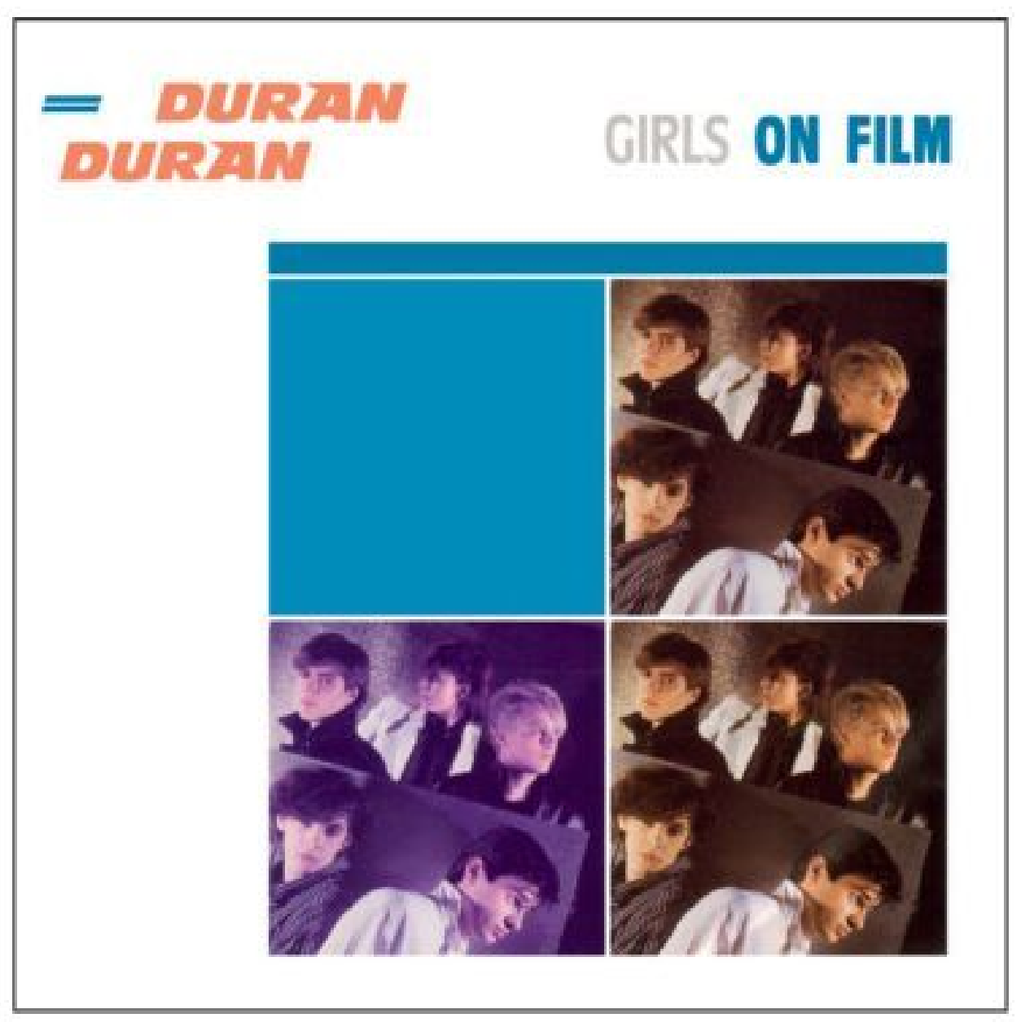
Taylor concurs: "You're almost better off being unspecific in your objectives, and just letting it find its way. Yes, the album's a reckoning, but it's almost unspoken between us. Everybody who picks up a brush wants to paint a masterpiece. So, of course, you bring your best. For me it's gonna take a big chunk out of my family life, so you want musical investigation; you want your identity in there.

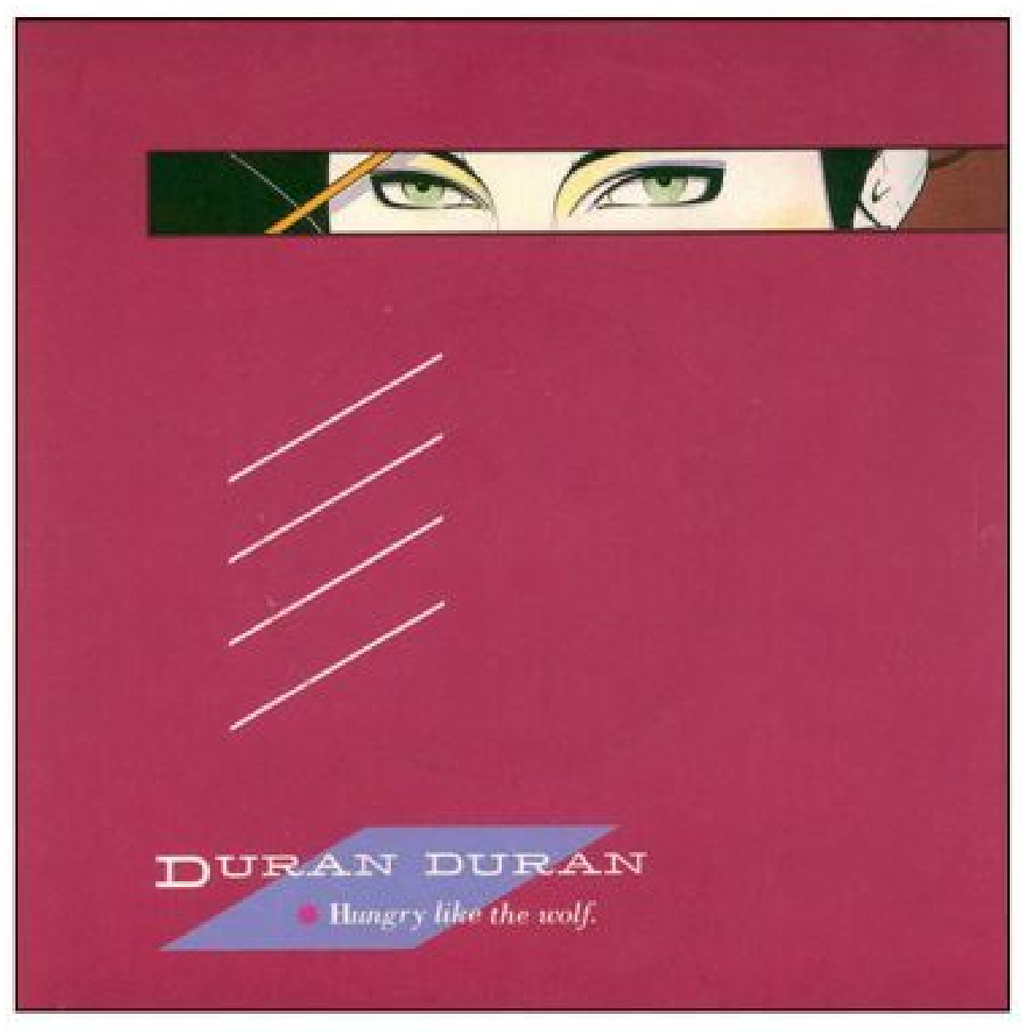
"It's about time, human kindness, empathy, intimacy," Taylor says of his bandmate's latest set of lyrics. "I commend Simon. To be prepared to talk about long-term relationships in songs is brave, is vulnerable, is taking your role as an artist seriously. And that sense of fear plays into the crazy existential situation we all find ourselves in. And if he's gonna step up and do that, and you've got players like Graham to plug into, then the least I can do is play my fucking ass off."

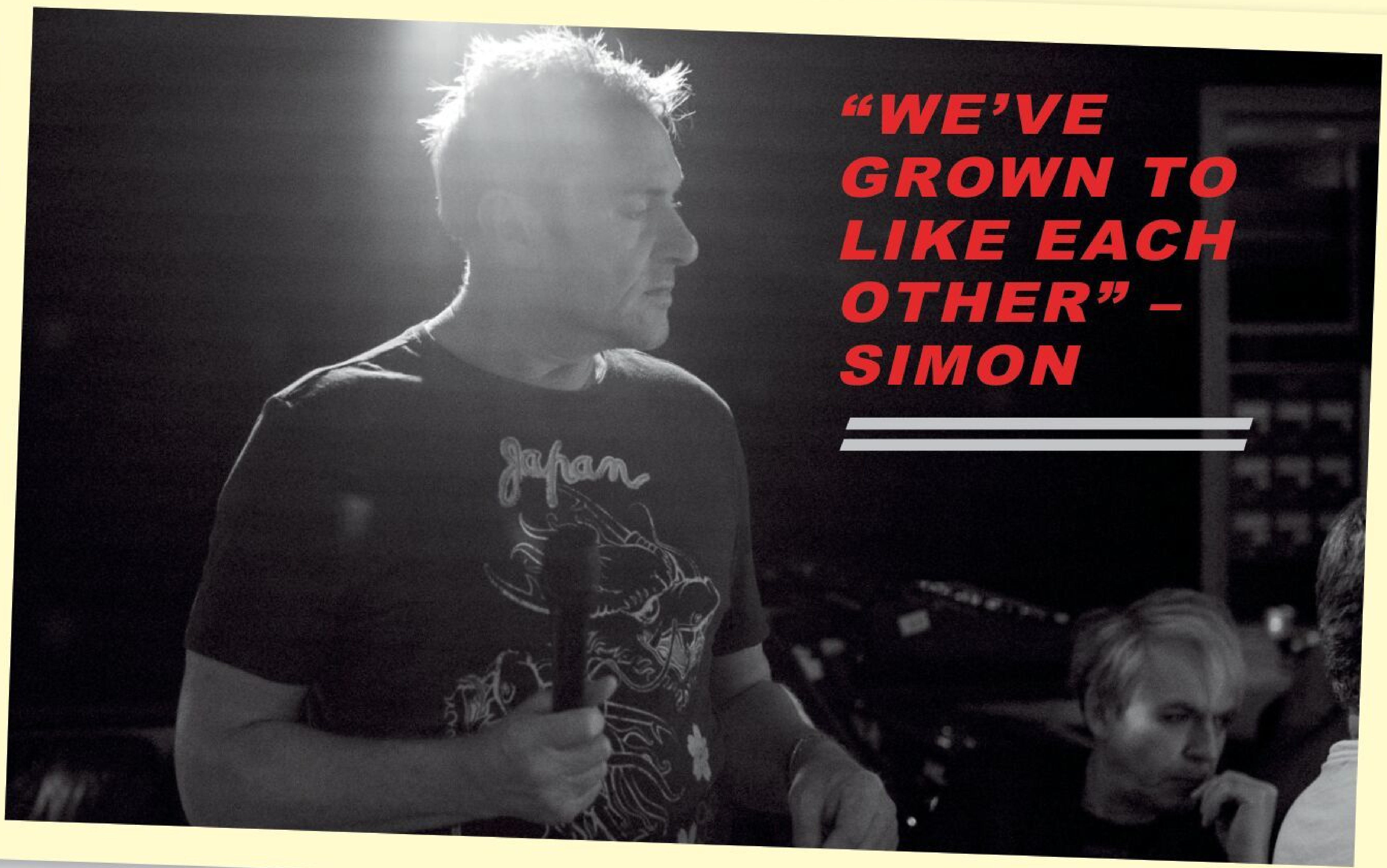
Coxon, it appears, re-energised the guys. "We've had some fantastic guitarists before," says Le Bon. "Nile Rodgers. John Frusciante. Andy Taylor. But Graham just wants to play something that's completely new-sounding. Like, on [the single] Anniversary – you ain't never heard anything like that before!"

It reminds me a bit of Bowie's *Scary Monsters*, especially Fashion, I say. Only a millisecond later I realise I've









“WE’VE GROWN TO LIKE EACH OTHER” – SIMON

rudely and flatly contradicted the affable pop star. “Oh, wow,” he sighs. “Oh, WOW. Are you comparing *Future Past* to *Scary Monsters*??”

I’m about to reach for my revolver, the one with which I just shot myself in the foot, when Le Bon continues. “I fucking *love* that! One of my favourite Bowie albums. It’s so out-there and personal and completely un-selfconscious; so unworried about revealing the guts and the viscera, what goes on inside. I am very, very happy that you drew that comparison!”

We stay in the now of our Bowie-bonding moment, discussing Mike Garson’s playing on the album finale, Falling. “*Aladdin Sane* was the album that got me into David,” beams Le Bon. “That was my portal, and from there I went backwards and forwards. Obviously, that features Mike strongly. We’d agreed many years ago to do something together. This time it finally happened. We sent him this song, saying something in the Lady Grinning Soul territory might suit it. What came back is very special. When we came to the sequence of the album, I was 100 per cent adamant that no song could follow that one. If anything did, you couldn’t pay attention. You need time to let it resonate afterwards.”

Lest we’re making it sound like *Future Past* is an impenetrable art-rock construct which didn’t come to party, it should be emphasised that it funks like a badass. Invisible is a sci-fi space groove, Give It All Up (with Tove Lo) is sad disco, All Of You dives into a dirty rhythm. Taylor reckons that, for all the cool names attached, it’s “performance-oriented”. “As a bass player, I feel like I’m at war with technology half the time,” he says. “Back when samples and looping and cut-and-paste started, I’d play, like, three notes, and the engineer would say, ‘OK, got it.’ I’d be: ‘Really?’ And I’d turn up the next day and, wow, they had me sounding like Kanye West’s bass player! There was something cool about that at first, but after a while I thought: ‘Wait, I’ve lost my *thing*. Where *am* I?’ So, especially with Graham in the room and being obnoxiously brilliant, I didn’t want to take it easy: I wanted to bring some game.”

While we’re all weary of music features telling of recording sessions being interrupted by the dread phrase “But then Covid happened”, even for the impossibly glamorous Duran Duran, reality intruded. “Last March [2020], when we went into lockdown, we thought we were almost done,” Taylor explains, his transatlantic accent purring. “In fact, we were at each other’s throats, and the state we were in trying to get it finished was not pleasant. So, downing tools, closing up, going home, gave us time to listen to the music for nine or 10 months. When we came back to it, in the light of what all of us – not just the band, but the planet – had been experiencing… well, we asked ourselves whether these songs took on a new meaning. Even before lockdown, it was still a fractious moment in time, wasn’t it? In the UK the dust on Brexit hadn’t settled, and in America where I live, we’d had the most divisive President ever known. So, a song like Tonight United, working with Giorgio Moroder, was a call for unity which now would speak to the moment even more.”

Yet while *Future Past* does crackle convincingly of 2021, we must draw Duran Duran back to their beginnings, if only to respect that aforementioned longevity. They perhaps seemed unlikely candidates to stick around when they burst onto the scene, around the same time as Adam & the Ants, Soft Cell, The Human League and old friends/rivals Spandau Ballet. Preening new romantic peacocks at their dawn, they graduated to a Fab Five in pastel designer suits, often on yachts. The Birmingham boys’ self-titled 1981 debut album, gifting us Planet Earth and Girls On Film, initiated a run of household-name hits (Hungry Like The Wolf, Rio, Save A Prayer, Is There Something I Should Know?, The Reflex, Wild Boys, A View To A Kill) and glossy MTV-seducing videos. There was inevitably a period of plateau-finding, of splits and refits and burn-out, but the albums kept coming and the size of the shows held up. Somehow, Duran creatively outlived numerous more perceived-as-hip bands who now play the nostalgia circuit. “One reason we’re still together is because we’ve grown to like each other,” suggests Le Bon. “It’s a deep relationship. It’s a 40-year working relationship, but there’s a lot of respect there, and a lot of love. A *lot* of love.”

“I’m just glad that we’re able to keep switching gear while appreciating each other,” Taylor reckons. “Take Roxy Music. I still wish that Bryan [Ferry] and Phil [Manzanera] and Andy [Mackay] would make music together. There’s nothing like it. So, when we came back from our enforced lockdown absence, we were like: fuck it, group hug! Because how lucky are we? To still be here, still care about each other. If we can make something that people enjoy, why wouldn’t we keep doing it?”

In the early years, girls loved them (and how) but elements of the press loathed them, as if being heartthrobs automatically rendered them talentless. Do they feel vindicated that they get a little respect nowadays?

“I just don’t think that [bad press] matters, I really don’t,” Taylor nods sagely. “We’ve put songs out there that have impacted upon our audience’s lives. The reason we got into doing what we do was because we lived by music. Listen, music dictates my day. I get it. And the gatekeepers, the curators? Critics like to feel that it’s their role to introduce music to the people. In the 80s, very rarely did that short-circuit happen, where the art went directly to the audience. Suddenly, Duran Duran, within a year of Simon joining the band, had kids screaming at us. We went from *zero* to *hero* in 12 months. So, whether it was John Peel or Paul Morley or whoever, they had nothing to do with it, and that threatened their job security, ha-ha! And now, in current times, that's all been taken away – the internet gets music to ears faster than ever. It's not like when I saved my pennies to buy Virginia Plain, walked home feeling like Gollum with his Precious. I'm grateful that I came of age at a time when music was so special. As a kid growing up whose Dad was in the war and came home a little shell-shocked and emotionally unavailable, I had to find myself in, like, Rod Stewart and Freddie Mercury." He peals with laughter. "Those were the men I wanted to be!"

Le Bon shrugs nonchalantly when pondering why Duran have outlived expectations. "We didn't think about the future much. We were right in it, trying to do it there and then. The idea of 10 years in the future was unthinkable to us. Next week or next month was as far ahead as we looked. And it worked for us. Don't look forward, you'll miss out. And don't look down – it's a long way!"

How did he feel, as a young man, about the press sniping? (Le Bon in particular, as frontman, copped some flak). Was it water off a duck's back, or did it sting?

"We were just determined to make good music, from the very start," he replies. "Maybe the early stuff wasn't recognised as such, but we believed it was. On those first two albums, things like New Religion or The Chauffeur are really good, proper grown-up music! It was easy to pin a label on us, though, because of the way we were marketed. And back in the early 80s, in the music media, there weren't many girls. So, for a band to make it massive, somewhat on the interest of young females, didn't do much to make us popular with the guys writing reviews. It was almost like: Well, they can't be a *real* band because they care about what they wear. But that whole *not* caring about what you wear thing had gone out halfway through the 70s! Punk came along and got rid of that. And when you're young and fit, you *can* look good!"

That manifesto attributed to the band – "a cross between Chic and the Sex Pistols" – was a humdinger…

"Yeah, we were good at the soundbites and sweeping statements," he says, laughing. "Quotes like 'we want to be the band to dance to when they drop the bomb' really got under people's skin. Anyway, you either believe the bad press and give up, or you carry on and learn to have faith in what you're doing."

As dandies of fashion, were they transforming themselves from working-class lads to sophisticated scenesters, by means of willpower? In some ways, Duran took the airiness of Japan and put it in a gleaming Warhol coke bottle. Was it a Gatsby-esque philosophy, or simply a blast? Taylor is quick to credit the band's never knowingly underdressed keyboard player here. "Nick Rhodes was the single most style-conscious guy I'd ever met," he recalls. "I was 13, he was 11, I think. And he was already into chiffon and hairspray. It was crazy. I was more of an oik, really, but together we had safety in numbers. So, style was always an important component of anything we did. When punk rock came along, I saw pictures of The Clash months before I heard them. Because I'm in Birmingham, and not quite club-going age. And they're wearing these Jackson Pollock splattered shirts in '77. And I was: fuck, I love that! The impact! So, I copied that shirt style before I'd even heard the band. If that's not a slave to fashion, I don't know what is…

"So," he continues, "with Nick in the group, it's like building cars – you can have black, white or blue or red, but the songs all have that candy-apple metallic sparkle to them. His thinking is in the sounds. I mean, if you asked the four of us to define Duran Duran, we'd each use different words. Some might intersect on the pie chart. Others would make me or someone else go, 'Whaaaat?' And yet, our objectives align."

Back in the now, the objective is to make *Future Past* power through the present. "The most Duranesque album we've done in a long time," Taylor insists, before giving kudos to the singer. Referring to the appearance of British drill rapper Ivorian Doll on Hammerhead, he says, "Simon's currently the guy deep-diving into new music. He's bringing that sensibility, and it's exciting to Nick and I, who are basically going, 'Oh, yar, we're just listening to classical music these days…'"

"IT'S ABOUT TIME, EMPATHY, INTIMACY"– JOHN

Le Bon laughs. "That track was in danger of not making the album, of going into Nick's shallow grave. But I felt there was something great we could do with it. Also, 'Goodnight, Shanghai/Bikinis aflame!' is one of my favourite phrases I've ever written. It's about this super-angel who's inside everybody, male or female; who is right, but also ruthless like conscience. It's something you can't escape from, and I wanted to give that a voice. I've got a radio show on Sirius XM now, called *Whooosh!*, where I play new music and a lot of alternative R&B. We approached Ivorian Doll, and she was just fantastic." As Simon detours to eulogise other collaborators – Swedish dark-pop star Tove Lo and Japanese all-girl punk band Chai – Taylor murmurs, "She was brilliant. God bless her, she had no real idea who we were. She was like: 'I think my Mum liked you… or was it my Gran?' Ha ha ha…."

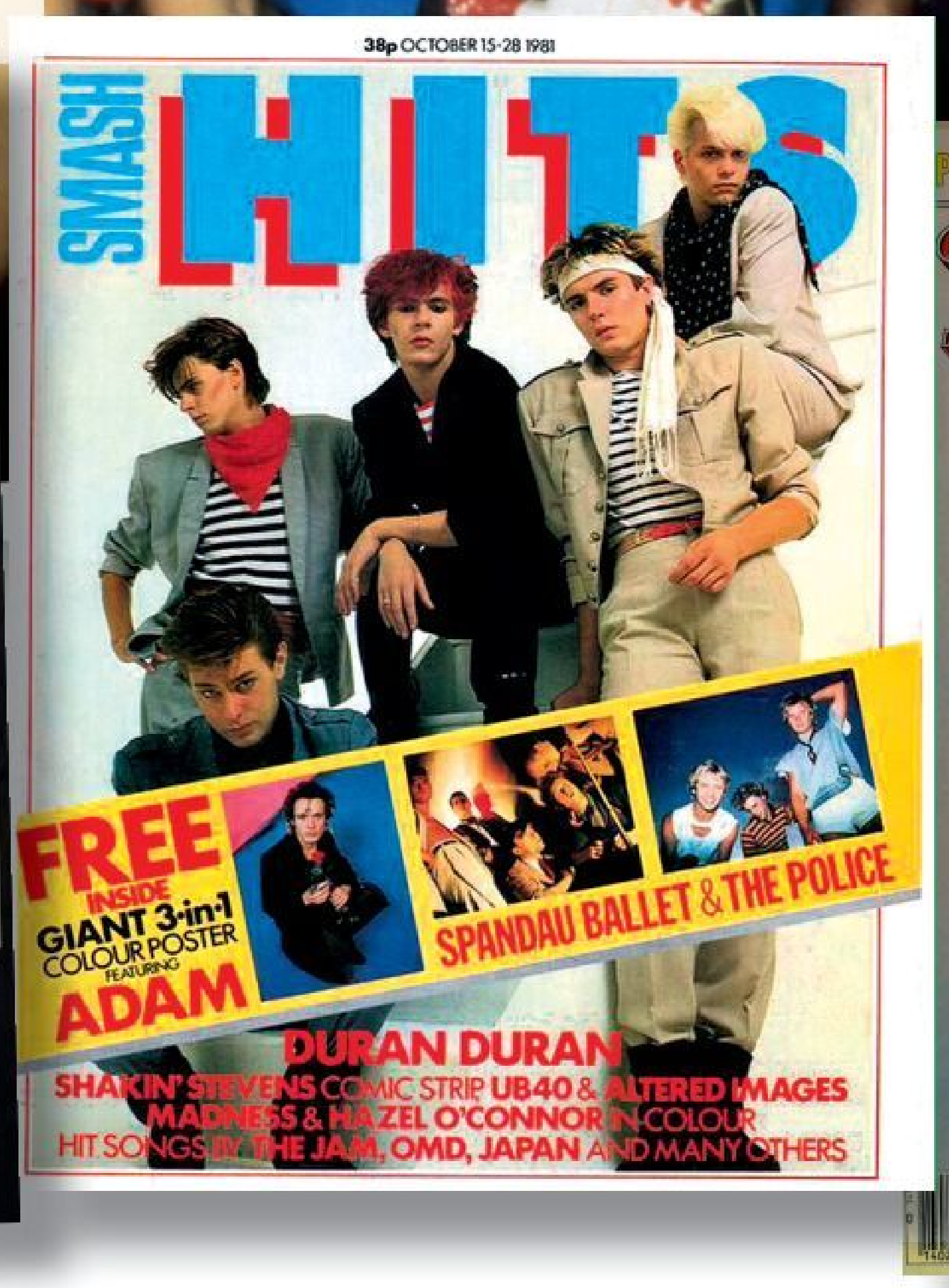
Duran Duran are inevitably ageing, but only slightly, and with remarkable grace. The crow's feet twinkle. "When you get to be a guy of a certain age," considers Taylor, "knowing what you can wear in public is important. Happily, your wife or kids will say, 'Dad, NO, don't wear that shirt.' Music-making in the studio can be a little like that. You're going: can we do that? Can we??"

Turns out they can. *Future Past* positively fizzes. Asked what he's learned over four decades, Le Bon says, "I've learned how to sing better," Questioned about regrets, Taylor – whose 2012 autobiography, *In The Pleasure Groove: Love, Death and Duran Duran,* told of his addiction issues – says, "None. You can't. I'm a big believer in the whole butterfly wings theory. If I'd taken one step differently, I wouldn't be sitting in this chair right now having this conversation with you, and trust me, there's nowhere else I'd rather be."

Before I can applaud the legendary Taylor

"Nice planet, we'll take it!": Duran on the rise, 1981-84

DURAN DURAN
ON TOUR
Photo MIKE PUTLAND
CANTERBURY University Sports Hall DEC 7
NORWICH University of East Anglia 8
SHEFFIELD City Hall 10
MANCHESTER Apollo 11
LEICESTER De Montfort Hall 12
CARDIFF Sophia Gardens 13
POOLE Arts Centre DEC 15
LONDON Hammersmith Odeon 16
LONDON Hammersmith Odeon 17
EDINBURGH Playhouse 19
LIVERPOOL Empire 20
BIRMINGHAM Odeon 21/22/23


38p OCTOBER 15-28 1981
SMASH HITS
FREE INSIDE GIANT 3-in-1 COLOUR POSTER FEATURING ADAM
SPANDAU BALLET & THE POLICE
DURAN DURAN
SHAKIN' STEVENS COMIC STRIP UB40 & ALTERED IMAGES
MADNESS & HAZEL O'CONNOR IN COLOUR
HIT SONGS BY THE JAM, OMD, JAPAN AND MANY OTHERS

Pacino Finally Talks · Dennis Wilson 1944-1983 · Wayne Gretzky
Rolling Stone
DURAN DURAN
The Fab Five
DuranArchive.com

A VIEW TO A KILL
DURAN DURAN
COME
UNDONE

Wild boys to men (clockwise from above): Duran in 1985; in 1983; in 2018, now minus guitarist Andy Taylor

charm, he expands: "Again, that sense of the moment is so important. In the 12-step programme we don't forget the past or shut the door on it. I mean, I had a fucking great time for a couple of years, y'know? It was all working. I had a brilliant time. And then it stopped working. And it was rough for a while. And then I found a new path. I can still make music for a living, for instance. I just can't drink or take drugs. Actually, I just found out I'm diabetic, so I can't even eat chocolate anymore! I think I can let that go, though…"

And with that, having earlier referenced the Stones, gentleman John is onto the topic of The Beatles, and the way they got to be "sincere and stupid at the same time… an ambiguity like that can run through a band." He's enjoying the "instant gratification" of performing in front of live crowds again. Le Bon, meanwhile, fields my aside that not many bands were beloved by both Princess Diana and Andy Warhol.

"They'd have made such a great couple, wouldn't they?" he says. "Look, it's not something we courted. The connection with the Warhol scene came about because we feel that, within our musical ancestry is, very definitely, The Velvet Underground. Particularly Lou Reed. That arthouse thing is in our blood. And Diana, as well as being a posh girl living in a posh part of town, was also just a girl who loved music. And of course, if she's of that age, Duran Duran would obviously be one of her favourites."

On the new album Le Bon sings, "We are music lovers – this much we have learned."

"That's the heart of everything we do," he nods. "I get a physical thrill from it. An emotional buzz and a physical thrill."

Now *that's* what I call music. Duran Duran's now celebrates their past but is wolf-hungry for the future. RC

Future Past *is on Tape Modern/BMG*

MORNING AFTER THRILLS

Five durable Duran albums

DURAN DURAN

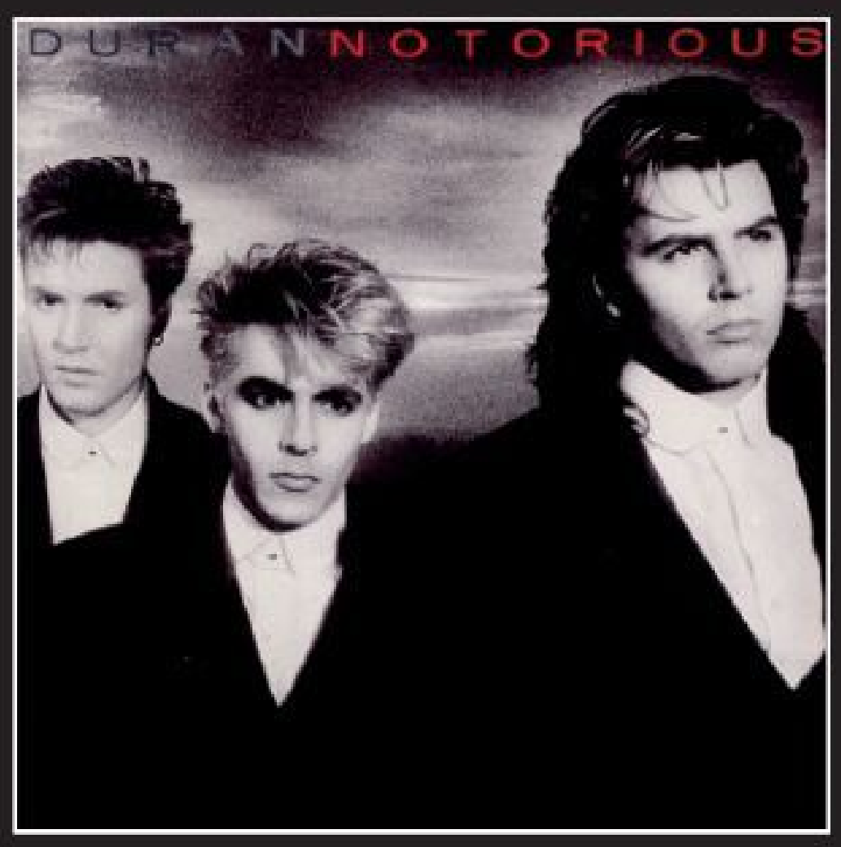
Duran Duran (EMI EMC 3372, LP, 1981) **£12**
While the doo-doo-doos and bah-bah-bahs on this platinum-selling debut hit the pop motherlode, the provocative Godley & Creme video for Girls On Film tickled different territories and closing track Tel Aviv revealed they really had borrowed an enigmatic trick or two from fellow Roxy fans Japan.

DURAN DURAN
RIO

Rio (EMI EMC 3411, LP, 1982) **£12**
From the aspirational chirruping of Rio to the straining melancholy of Save A Prayer, everything about the big-league follow-up was a little needy, too keen to show qualities they hadn't yet mastered (although The Chauffeur parked with polish). Yet, without question, it is one of the era's defining landmarks.

DURAN
DURAN
SEVEN AND THE RAGGED TIGER

Seven And The Ragged Tiger (EMI EMC 1654541, LP, 1983) **£8**
Every band's story needs a bonkers, fan-base-confusing concept album, which teeters on the line between calamity and genius. Duran duly delivered with this strange story of the group's wrestles with success and ambition. "Restores their danger and menace," reckoned *Melody Maker*.

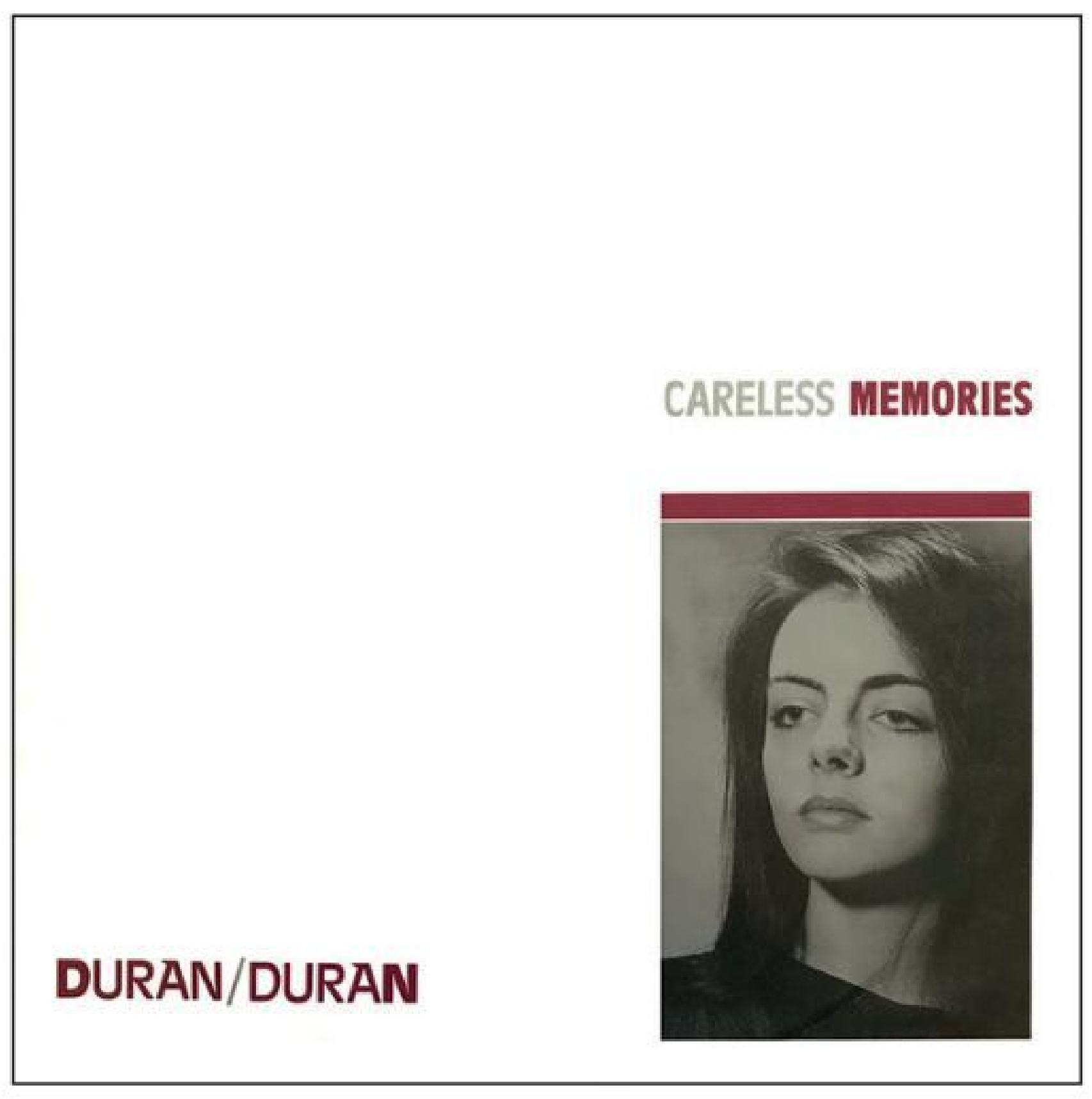


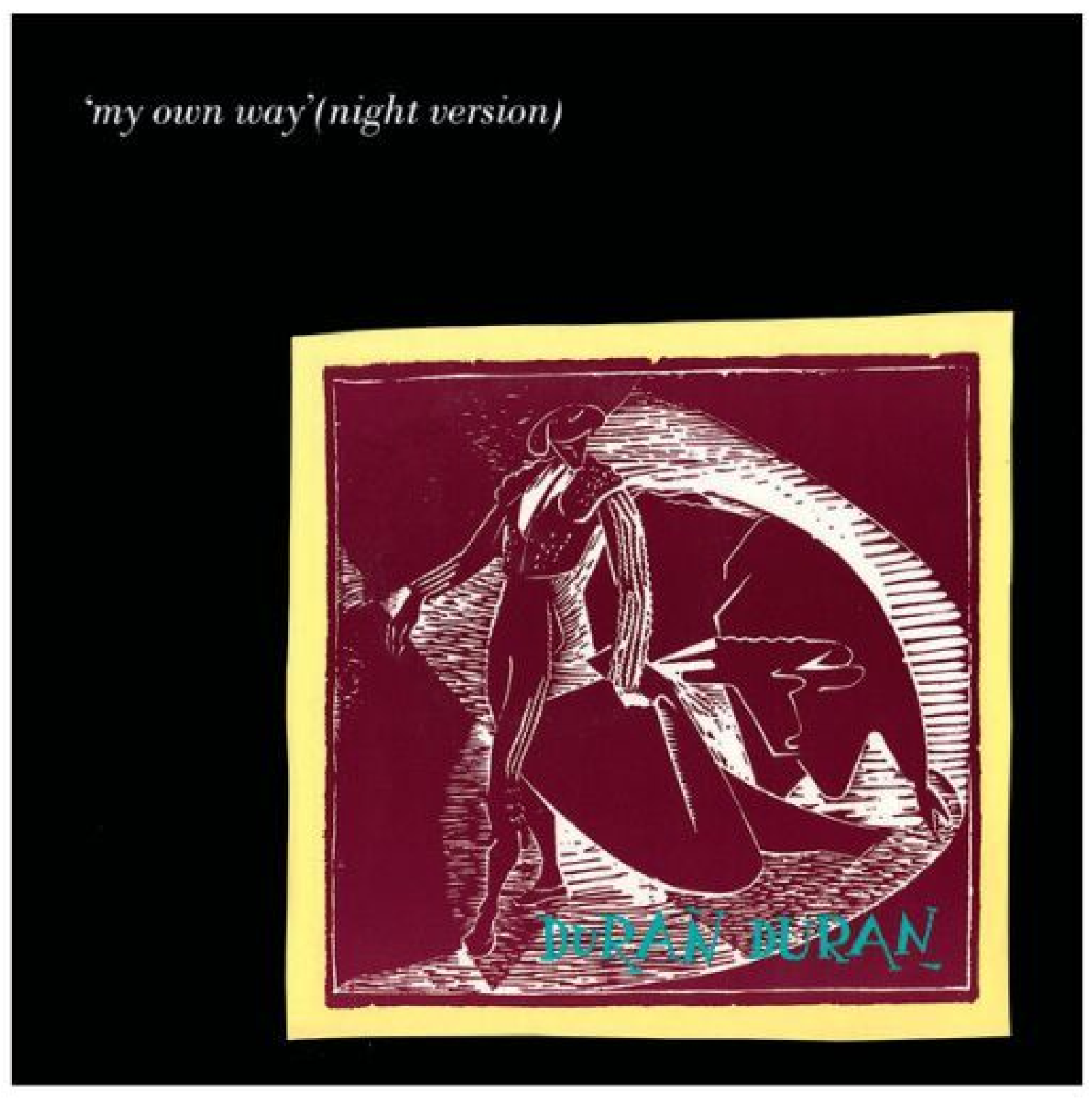
Notorious (EMI DDN 331, LP, 1986) **£10**
Oh, it's 1986, just get Nile Rodgers in, why don't you? Still, sessions were awkward with Roger Taylor out and Andy Taylor barely speaking to the "trio". Somehow, the sly groove of the title track and the subtle swing of Skin Trade elevated them from vertigo.

DURAN DURAN
All You NEED IS NOW

All You Need Is Now (Tape Modern DURANLP01, 2LP, 2011) **£150**
After years of erratic efforts, this Mark Ronson co-production, with Kelis and Scissor Sisters' Ana Matronic guesting, cohered into the old mischievous energy. Supermodel videos were back; David Lynch remixed. "A return to roots for a band that's all implants," remarked *Rolling Stone*. Plus, it had a track called The Man Who Stole A Leopard, so come *on*. **CR**

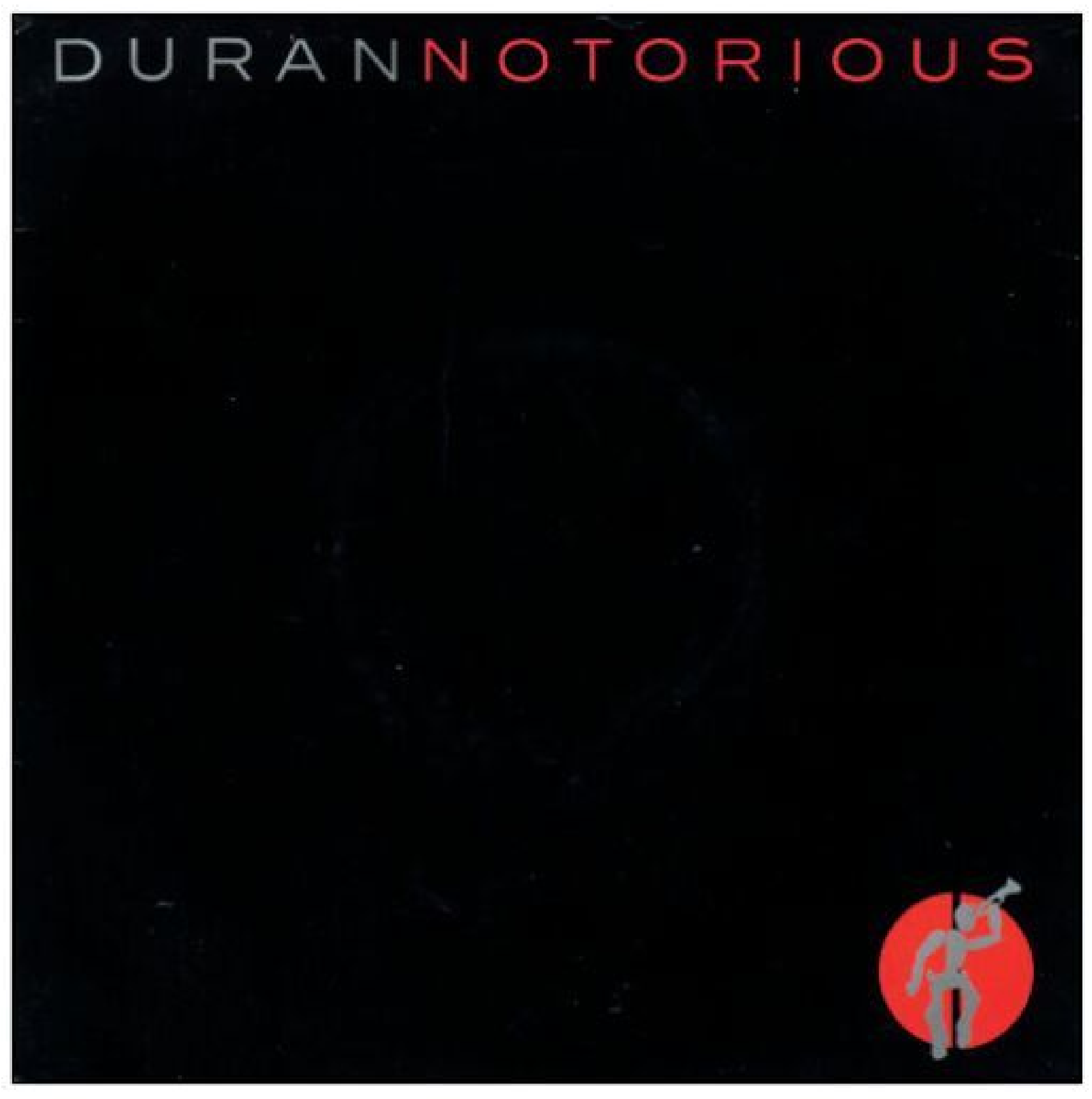
Photo: Stephanie Pistel





DURAN DURAN
RIO

DURAN DURAN
NEW MOON ON MONDAY



DURAN DURAN SELECT UK DISCOGRAPHY

SINGLES

81	EMI EMI 5137	**Planet Earth/Late Bar** (7", p/s, blue/white labels)	£3
81	EMI 12 EMI 5137	**Planet Earth (Night Version)/Planet Earth/Late Bar** (12", p/s, blue/white labels)	£8
81	EMI EMI 5168	**Careless Memories/Khanada** (7", p/s)	£3
81	EMI 12 EMI 5168	**Careless Memories/Fame/Khanada** (12", p/s)	£12
81	EMI EMI 5206	**Girls On Film/Faster Than Light** (7", p/s)	£3
81	EMI 12 EMI 5206	**Girls On Film(Night Version)/Girls On Film/Faster Than Light** (12", p/s)	£10
81	EMI EMI 5254	**My Own Way/Like An Angel** (7", p/s)	£3
81	EMI 12 EMI 5254	**My Own Way (Night Version)/Like An Angel/My Own Way (Short Version)** (12", p/s, blue or gold lettering on sleeve)	£8/£8
82	EMI EMI 5295	**Hungry Like The Wolf/Careless Memories (Live Version)** (7", p/s)	£3
82	EMI 12 EMI 5295	**Hungry Like The Wolf (Night Version)/Careless Memories (Live Version)** (12", p/s)	£8
82	EMI EMI 5327	**Save A Prayer/Hold Back The Rain (Remix)** (7", p/s)	£3
82	EMI 12 EMI 5295	**Save A Prayer/Hold Back The Rain (Remix)** (12", p/s)	£8
82	EMI EMI 5346	**Rio/The Chauffeur (Blue Silver)** (7", p/s)	£3
82	EMI 12 EMI 5346	**Rio (Part 2)/Rio (Part 1)/The Chauffeur (Blue Silver)** (12", p/s)	£8
83	EMI EMI 5371	**Is There Something I Should Know?/Faith In This Colour** (7", p/s)	£2
83	EMI 12 EMI 5371	**Is There Something I Should Know?(Monster Mix)/Faith In This Colour** (12", p/s)	£6
83	EMI EMI 5429	**Union Of The Snake/Secret Oktober** (7", p/s)	£2
83	EMI 12 EMI 5429	**Union Of The Snake (The Monkey Mix)/Union Of The Snake (7" Mix)/Secret Oktober** (12", p/s)	£6
84	EMI DURAN 1	**New Moon On Monday/Tiger Tiger** (7", p/s)	£2
84	EMI 12 DURAN 1	**New Moon On Monday(Remix)/Tiger Tiger/New Moon On Monday** (12", p/s, B2 not listed on bag or label)	£6
84	EMI 12 DURAN 1	**New Moon On Monday(Remix)/Tiger Tiger/New Moon On Monday** (12", p/s, B2 not listed on bag, but on label)	£8
84	EMI DURAN 2	**The Reflex (7" Version)/Make Me Smile (Come Up And See Me) (Live)** (7", p/s)	£3
84	EMI 12 DURAN	**The Reflex (Dance Mix)/The Reflex/Make Me Smile (Come Up And See Me) (Live)** (12", p/s)	£5
84	Parlophone DURAN 3	**The Wild Boys/(I'm Looking For) Cracks In The Pavement (1984)** (7", p/s)	£3
84	Parlophone 12 DURAN 3	**The Wild Boys(Wilder Than Wild Boys)(Extended Mix)/The Wild Boys/(I'm Looking For) Cracks In The Pavement (1984)** (12", p/s)	£6
85	Parlophone DURAN G 007	**A View To A Kill/A View To A Kill (That Fatal Kiss)** (7", g/f p/s, white vinyl)	£10
85	Parlophone DURAN 007	**A View To A Kill/A View To A Kill (That Fatal Kiss)** (7", die-cut p/s)	£4
86	EMI DDN 45	**Notorious/Winter Marches On** (7", gloss p/s)	£3
86	EMI 12 DDN 45	**Notorious (Extended Mix)/ Notorious(45 Mix)/Winter Marches On** (12", p/s)	£5
86	EMI 12 DDNX 45	**Notorious (Latin Rascals Mix)/Notorious(45 Mix)/Winter Marches On** (12", p/s)	£10
87	EMI TRADE 1	**Skin Trade (Radio Cut)/We Need You** (7", p/s)	£2
87	EMI TRADEX 1	**Skin Trade (Radio Cut)/We Need You** (7", poster sleeve)	£8
87	EMI 12 TRADE 1	**Skin Trade (Larry Levan Stretch Mix)/Skin Trade (Album Version)/We Need You**(7", p/s)	£4
87	EMI TOUR 1	**Meet El Presidente/Vertigo (Do The Demolition)** (7", p/s)	£2
87	EMI TOURG 1	**Meet El Presidente/Vertigo (Do The Demolition)** (7", g/f p/s)	£2
87	EMI 12 TOUR 1	**Meet El Presidente(Remix)/ Meet El Presidente(Meet El Beat)/Meet El Presidente(Remix Edit)/Vertigo (Do The Demolition)** (12", p/s)	£4
88	EMI YOUR 1	**I Don't Want Your Love/I Don't Want Your Love (Album Version)** (7", p/s)	£2
88	EMI 12 YOUR 1	**I Don't Want Your Love (Big Mix)/I Don't Want Your Love (Album Version)/I Don't Want Your Love (7" Mix)** (12", p/s)	£4
88	EMI 12 YOURS 1	**I Don't Want Your Love (Big Mix)/I Don't Want Your Love (7" Mix)/I Don't Want Your Love (Album Version)** (12", one-sided, etched, poly bag, insert)	£10
89	EMI DD 11	**All She Wants Is/ I Believe – All I Need To Know (Medley)** (7", p/s)	£2
89	EMI DDP 11	**All She Wants Is/ I Believe – All I Need To Know (Medley)** (7", poster sleeve)	£6
89	EMI 12 DD 11	**All She Wants Is (Euro Dub Mix)/ All She Wants Is (45 Mix)/I Believe – All I Need To Know (Medley)** (7", p/s)	£6
89	EMI 12 DDX 11	**All She Wants Is (US Master Mix)/All She Wants Is (US 45 Mix)/I Believe – All I Need To Know (Medley)** (7", p/s)	£5
89	EMI CD DD 11	**All She Wants Is(45 Mix)/Skin Trade (Parisian Mix)/I Believe – All I Need To Know (Medley)** (3" CD, p/s, plastic display case)	£6
89	EMI DD 12	**Do You Believe In Shame?/The Krush Brothers LSD Edit** (7", p/s)	£3
89	EMI DDA 12	**Do You Believe In Shame?/The Krush Brothers LSD Edit** (7", p/s, wallet sleeve, postcard, 1/3)	£10
89	EMI DDB 12	**Do You Believe In Shame?/God (London)/This Is How A Road Gets Made/ Palomino (Edit)** (7", p/s, postcard, 2/3)	£10
89	EMI DDC 12	**Do You Believe In Shame?/Drug (It's Just A State Of Mind) (Original Version)** (7", p/s, postcard, 3/3)	£10
89	EMI CDDD 12	**Do You Believe In Shame?/The Krush Brothers LSD Edit/Notorious (Live)/God (London)/This Is How A Road Gets Made** (3" CD, p/s, plastic display case)	£10
89	EMI 10 DDA 12	**Do You Believe In Shame?/The Krush Brothers LSD Edit/Notorious (Live)** (10", p/s)	£5
89	EMI DD 13	**Burning The Ground/Decadance** (7",p/s)	£5
89	EMI 12 DD 13	**Burning The Ground/Decadance/Decadance (Extended Mix)**(12", p/s, look out for more common mispressing, with matrix 12 DDDJX B-1-1-1 and 3:29 version, not Extended)	£6/£6
89	EMI CDDD 13	**Burning The Ground/Decadance/Decadance (Extended Mix)** (CD, jewel case)	£6
90	Parlophone DD 14	**Violence Of Summer (Love's Taking Over)/Violence Of Summer (Love's Taking Over)(The Story Mix)** (7", p/s)	£2
90	Parlophone 12 DD 14	**Violence Of Summer (Love's Taking Over) (The Power Mix)/Violence Of Summer (Love's Taking Over)(Album Version)/Violence Of Summer (Love's Taking Over) (The Story Mix)** (12", p/s)	£6
90	Parlophone 12 DDX 14	**Violence Of Summer (Love's Taking Over) (The Rock Mix)/(The Dub: Sounds Of A Powerful Mix)/Throb** (12", p/s)	£6
90	Parlophone CDDD 14	**Violence Of Summer (Love's Taking Over)/Throb/Violence Of Summer (Love's Taking Over)(The Power Cut)/(The Story Mix)** (CD, jewel case)	£6
90	Parlophone DD 15	**Serious/Yo Bad Azzizi** (7", p/s)	£4
90	Parlophone 12 DD 15	**Serious/Yo Bad Azzizi/Water Babies** (12", g/f p/s)	£10
90	Parlophone 12 DDS 15	**Serious/Yo Bad Azzizi/Water Babies** (12", one-sided, etched, poly bag, poster)	£20
90	Parlophone CDDD 15	**Serious/Yo Bad Azzizi/Water Babies** (CD, jewel case)	£5
93	Parlophone DD 16	**Ordinary World (Single Version)/My Antarctica** (7", p/s)	£15
93	Parlophone CDDDS 16	**Ordinary World (Single Version)/Save A Prayer/Skin Trade/My Antarctica** (CD, 1/2, eight-panel digipak, with space for Part Two)	£6
93	Parlophone CDDDPD 16	**Ordinary World (Single Version)/The Reflex/Hungry Like The Wolf/ Girls On Film** (CD, 2/2, jewel case, w/foreshortened insert)	£3
93	Parlophone DD 17	**Come Undone (Edit)/Ordinary World (Acoustic Version)** (7", p/s)	£20
93	Parlophone CDDDS 17	**Come Undone (Edit)/Ordinary World (Acoustic Version)/Come Undone (FGI Phumpin' 12")/ Come Undone (La Fin De Siecle)** (CD, 1/2, eight-panel digipak, with space for Part Two)	£5
93	Parlophone CDDD 17	**Come Undone (Album Version)/Rio/Is There Something I Should Know?/ A View To A Kill** (CD, 2/2, jewel case, w/foreshortened insert)	£5
93	Parlophone 12 DD 18	**Too Much Information (Ben Chapman 12" Instrumental Dub)/Drowning Man (D:Ream Mix)/ Drowning Man (D:Ream Ambient Mix)/Too Much Information (Deptford Dub)** (12", p/s)	£5

93	Parlophone CDDDS 18	**Too Much Information (Album Version)/Drowning Man (D:Ream 12")/Too Much Information (Ben Chapman 12" Mix)/Too Much Information (Deptford Dub)** (CD, 1/2, 2CD digipak, with space for Part Two)	£5
93	Parlophone CDDD 18	**Too Much Information (Album Version Edit)/Come Undone (12" Mix – Comin' Together)/Come Undone (Live)/Notorious (Live)** (CD, 2/2, jewel case, J-card insert)	£3
95	Parlophone DD 20	**Perfect Day/Femme Fatale (Alternative Mix)** (7", p/s)	£10
95	Parlophone CDDDS 20	**Perfect Day/Love Voodoo(Remix)/Needle And The Damage Done/911 Is A Joke (Alternative Version))** (CD, 1/2, four-panel digipak, with space for Part Two)	£5
95	Parlophone CDDD 20	**Perfect Day/Come Up And See Me (Make Me Smile)/Perfect Day(Acoustic Version)/Femme Fatale (Alternative Mix)** (CD, 2/2, J-card insert)	£5
95	Parlophone 12 DD 19	**White Lines (Don't Do It) (70s Club Mix)//White Lines (Don't Do It)/White Lines (Don't Do It) (Oakland Fonk Mix)/White Lines (Don't Do It)(Junior Vasquez Mix)** (12", p/s)	£8
95	Parlophone CDDDS 19	**White Lines (Don't Do It)/None Of The Above (Drizabone Mix)/Ordinary World(Acoustic Version)/Save A Prayer** (CD, 1/2, four-panel digipak, with space for Part Two)	£8
95	Parlophone CDDD 19	**White Lines (Don't Do It)/White Lines (Don't Do It) (70s Club Mix)/White Lines (Don't Do It) (Oakland Fonk Mix)/ White Lines (Don't Do It)(Junior Vasquez Mix)** (CD, 2/2, J-card)	£6
97	Virgin VSCDT 1639	**Out Of My Mind (Album Version)/Silva Halo/Sinner Or Saint/Out Of My Mind (Electric Remix)** (CD, jewel case)	£4
97	Virgin VSCDX 1639	**Out Of My Mind (Perfecto Radio Edit)/Out Of My Mind (Perfecto Mix)/Out Of My Mind (Perfecto Instrumental)/Out Of My Mind (Perfecto Dub 1)** (CD, jewel case)	£5
99	EMI 12 ELEC 2000	**Electric Barbarella (Tee's Club Mix)/Electric Barbarella (Electric Sex Mix)/Girls On Film (Salt Tank Mix)** (12", p/s)	£5
99	EMI CDELEC 2000	**Electric Barbarella (Radio Edit)/Girls On Film (Tin Tin Out Radio Mix)/Electric Barbarella (Tee's Radio Mix)** (CD, p/s, jewel case)	£4
00	Hollywood/Edel 0108845 HWR	**Someone Else Not Me (Radio Edit)/(Album Version)/Starting To Remember** (CD, p/s, J-card, jewel case)	£3
00	Hollywood/Edel 0108846 HWR	**Someone Else Not Me (Radio Edit)/(Album Version)** (CD, p/s, wallet)	£4
04	Epic EPC 675353 1	**(Reach Up For The) Sunrise (Album Version)/(Alex G Cosmic Mix)** (CD, p/s, J-card, jewel case)	£2
04	Epic EPC 675353 2	**(Reach Up For The) Sunrise (Album Version)/(Jason Nevins Radio Mix)/(Ferry Corsten Dub Mix)/ Know It All/(Reach Up For The) Sunrise (Video)** (Enhanced CD, p/s, J-card, jewel case)	£2
05	Epic EPC 675632 1	**What Happens Tomorrow/(Reach Up For The) Sunrise (Eric Prydz mix)** (CD, p/s, wallet, timing misprint on rear sleeve)	£6
05	Epic EPC 675632 2	**What Happens Tomorrow/Silent Icy River/What Happens Tomorrow (Harry Peat Mix) / (Reach Up For The) Sunrise (Eric Prydz Mix)** (CD, p/s, J-card, jewel case, timing misprint on rear sleeve)	£5
07	Epic 88697 19130 2	**Falling Down/(Reach Up For The) Sunrise (Live)** (CD, p/s, J-card, jewel case)	£2

ALBUMS

81	EMI EMI 3372	**DURAN DURAN** (LP, printed inner)	£12
82	EMI EMI 3411	**RIO** (LP, textured sleeve, printed inner)	£12
83	EMI EMC 1654541	**SEVEN AND THE RAGGED TIGER** (LP, printed inner)	£8
84	Parlophone DD 2	**ARENA** (LP, g/f, printed inner, 8pp 12"x12" booklet)	£15
86	EMI DDN 331	**NOTORIOUS** (LP, printed inner)	£10
88	EMI DDB 33	**BIG THING** (LP, g/f)	£12
88	Parlophone 0777 7 89834 22	**BIG THING** (CD, bonus track)	£12
90	Parlophone PCSD 112	**LIBERTY** (LP, printed inner)	£30
93	Parlophone DDB 34	**DURAN DURAN (THE WEDDING ALBUM)** (LP, printed inner)	£150
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11	Tape Modern 0731517017	**Girl Panic!(Album Version)/Girl Panic!(David Lynch Remix)** (US, 7", RSD 2011, red, numbered, p/s, 2,500-only)	£25
11	Tape Modern no cat no	**Leave A Light On** (UK, CDR promo, wallet with press sticker)	£20
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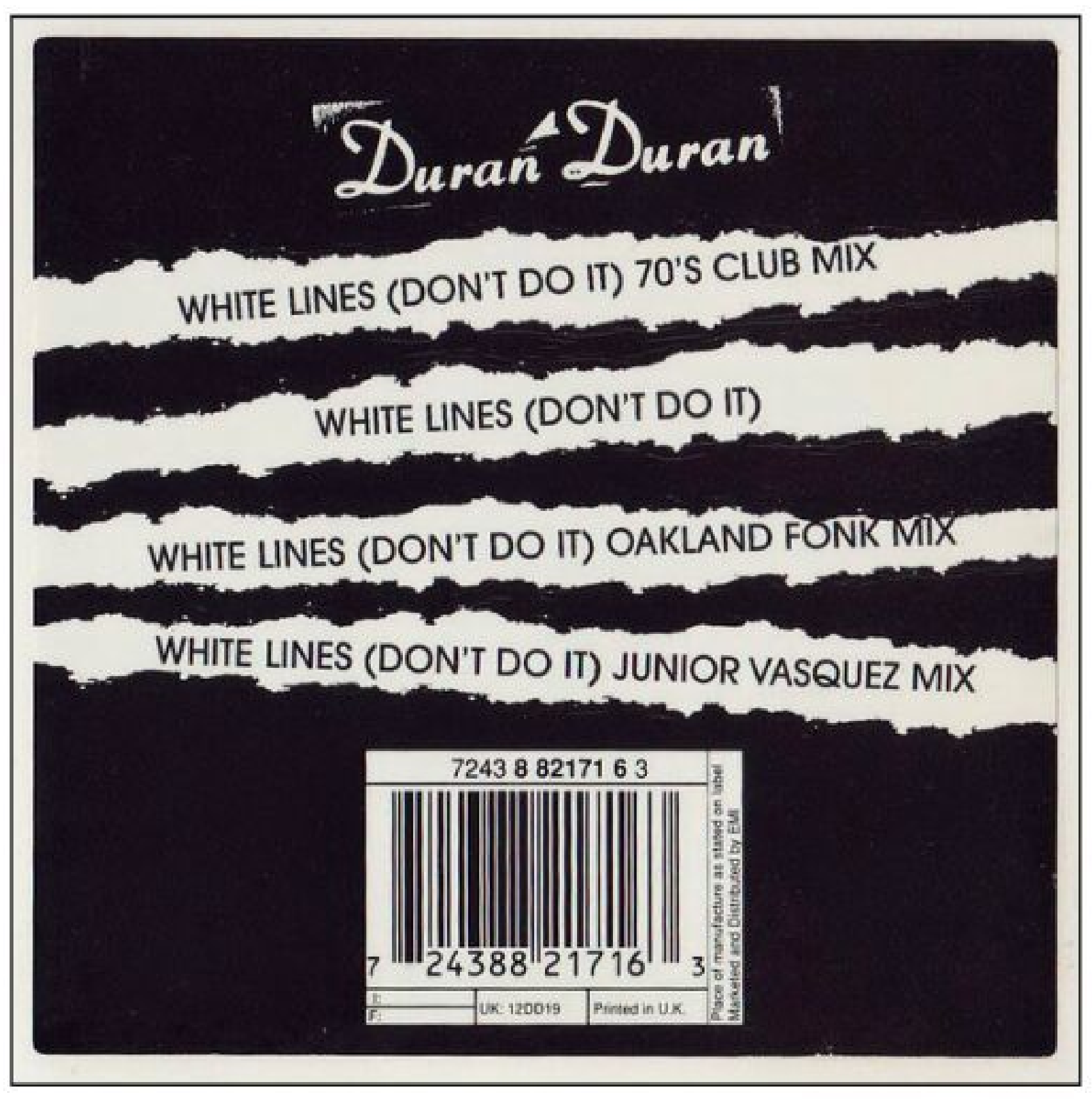
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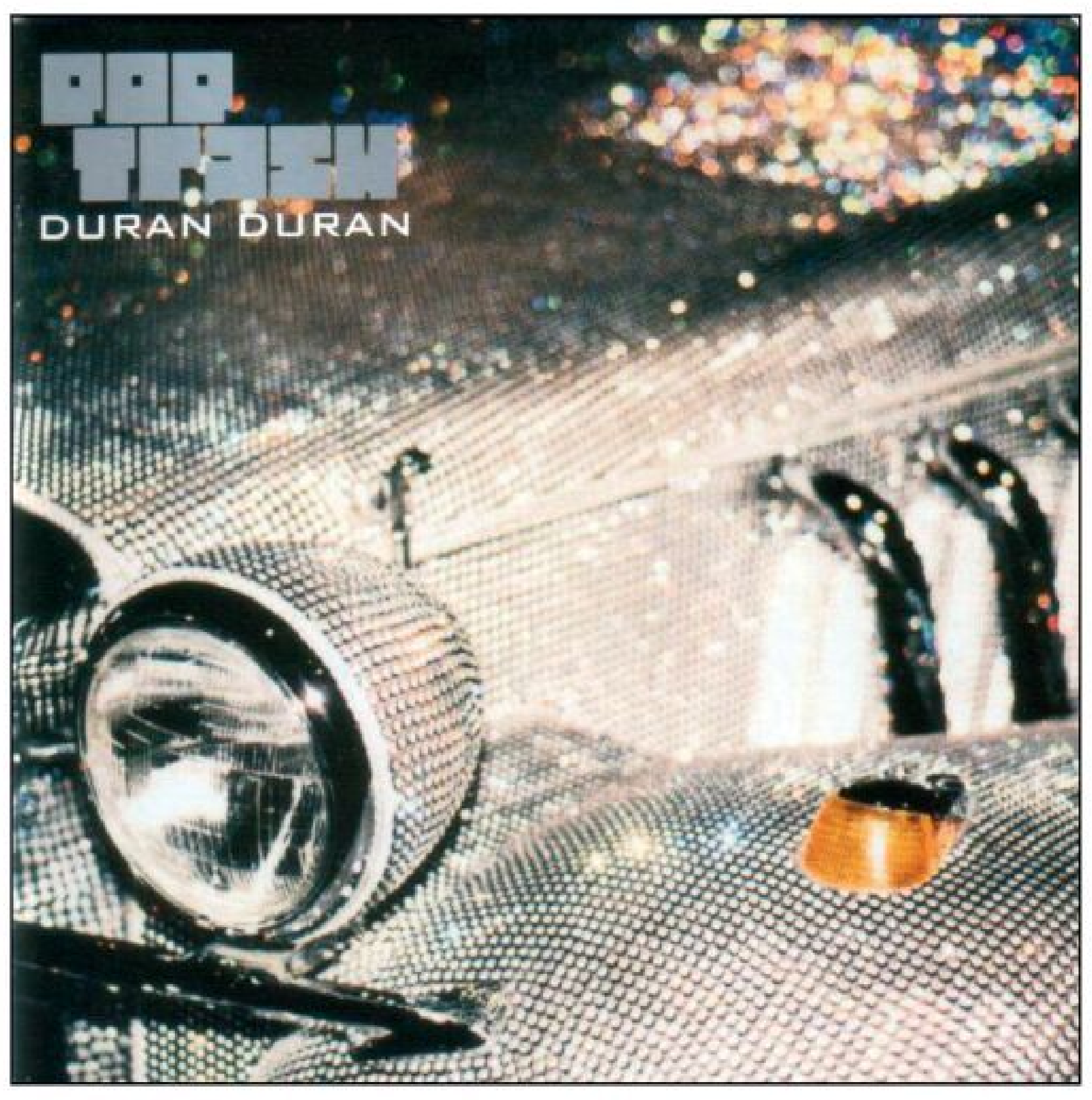
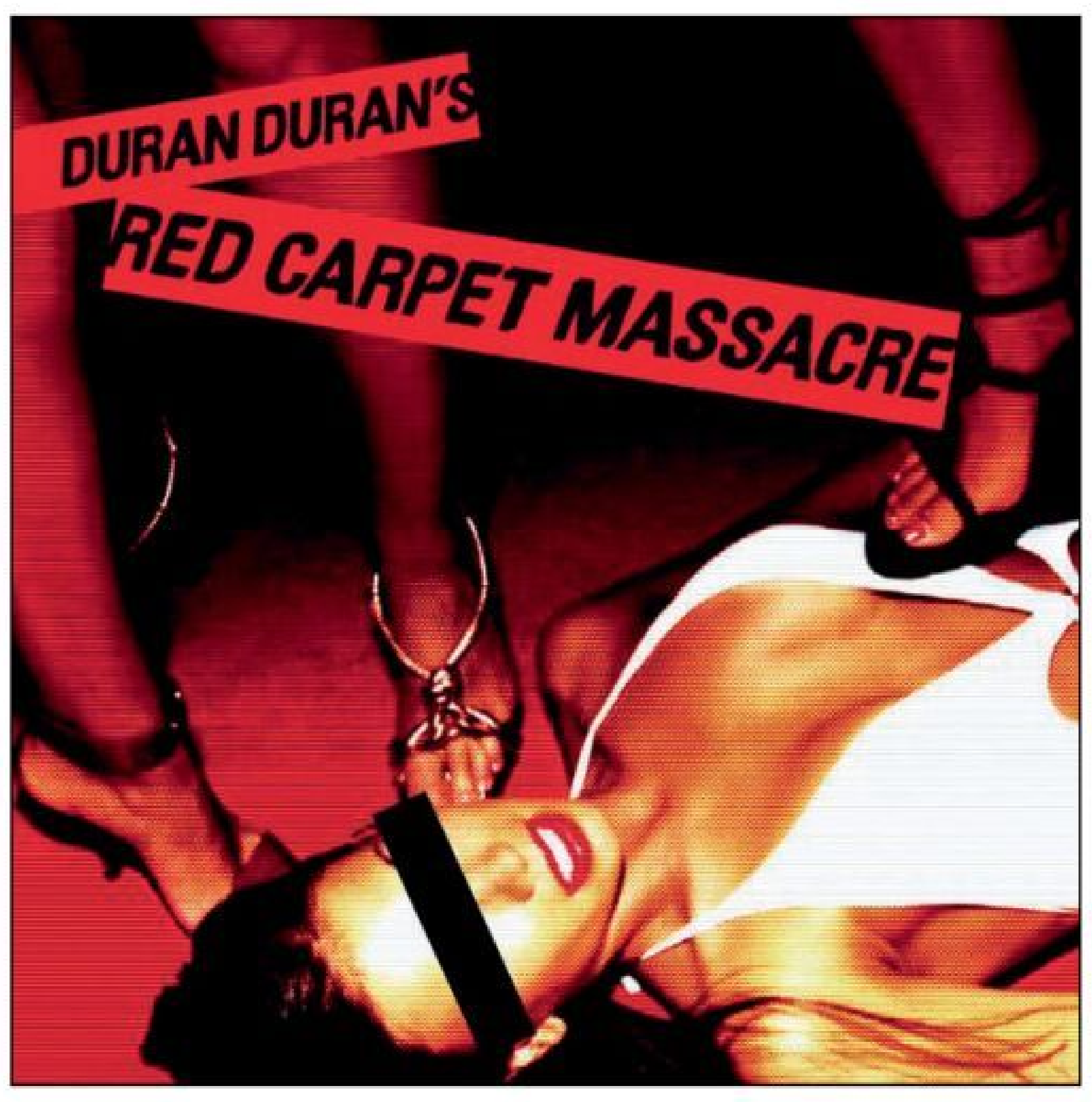
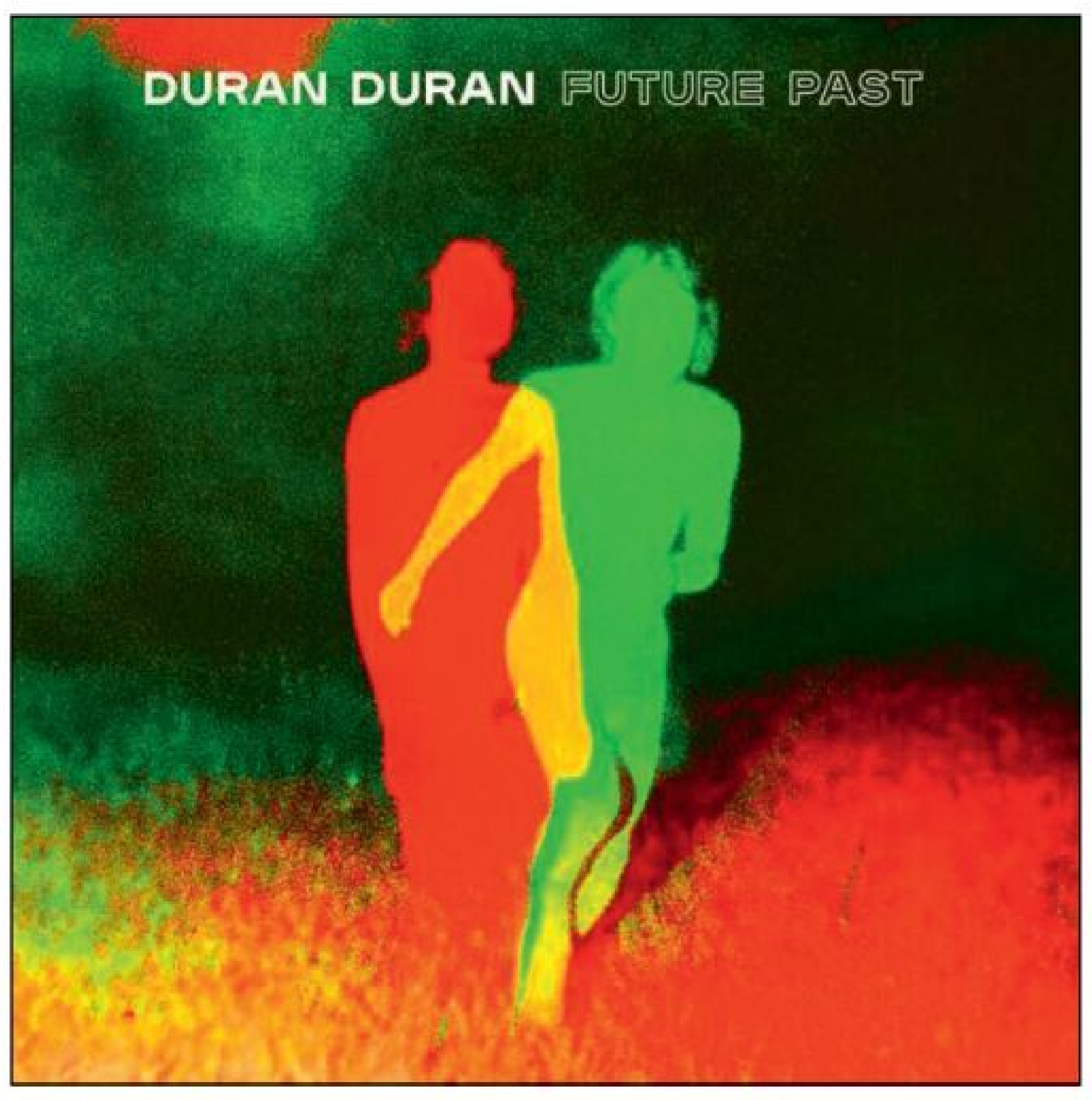






POINT BREAK

Three seminal blues albums were released within a few months of each other in 1966 by **John Mayall**, **Paul Butterfield**, and **Junior Wells**, all focused on the Chicago blues sound. Each one came from a radically different point of the cultural compass, and, as **Alan Harper** suggests, all three left behind more questions than answers…

By the summer of 1966, the British blues boom was running out of steam. Bands and fans were moving on to pastures new, inspired by the burgeoning creativity of The Beatles, the irresistible swagger of the Stones and the diverse talents of other nascent rock acts from the Small Faces to The Who. In mid-May, Capitol Records released *Pet Sounds*. A few weeks later Columbia put out *Blonde On Blonde*.

Always behind the curve, British blues was about to bring out an album that would prove to be its most enduring monument, while simultaneously disappearing up an artistic cul de sac. Its release followed close behind two other albums, both by blues groups from Chicago – both influential, both in their different ways exploring the possibilities of the art form, and both, as it turned out, venturing up their own particular blind alleys.

The *Beano* album, or more properly *Blues Breakers* by John Mayall with Eric Clapton (Decca LK 4804), embodied the English blues sensibility. Released in July, it was well-read, moderately adventurous, and illuminated by flashes of brilliance. It featured a studious performance of Robert Johnson's Delta blues classic Ramblin' On My Mind, a Mersey-beat version of Mose Allison's Parchman Farm, and an enjoyably noisy attempt at It Ain't Right by Chicago harmonica ace Little Walter. The vocals were of variable quality and rendered in not-very-convincing American accents. The songwriters were credited, so you knew whose records to look for at Dobell's on Saturday. A yawn-inducing two-minute drum solo in What'd I Say was allowed to stay in, presumably because everyone else was too polite to object.

There was more to this album than careful carbon copies of American 45s, thanks to the improbable quality of the 21-year-old Eric Clapton's musicianship. Given equal billing with his bandleader, he was granted plenty of space to perform on almost every track, the best of which, by a long way, were those included solely to showcase the young man's talents as a guitarist: the Otis Rush cover All Your Love and, especially, the instrumental gems Steppin' Out and Hideaway. These mark the first flickers of that dawning realisation crucial to the development of blues rock: if your singer can't sing, or at least not like Muddy Waters or BB King, turn the spotlight on the guitarist.

Clapton's take on the Rush guitar classic was a straightforward, if slightly ponderous, homage to one of his heroes, with few departures from the script. His arrangement of Steppin' Out showed real verve, as he took the piano, saxophone and guitar parts of the original Memphis Slim tune and made it sound like it was written for solo guitar. On Hideaway he started with a virtuoso vignette by Freddie King and built upwards, adding 24 bars, a raft of new ideas, and somehow contriving – in a solo instrumental – to take three guitar solos. Those of a trainspotterish bent enthused about the tone he achieved with his appropriately Anglo-American combination of Gibson guitar and Marshall amplifier. A picture on the sleeve's back cover showed Clapton, all Mod hairdo and manly sideburns, tuning the Les Paul as a cigarette smouldered in its machine heads. Even years later, burn marks seemed to scar most of the second-hand guitars for sale in Denmark Street.

TITANS OF CHICAGO BLUES ENJOYED A RENAISSANCE

Over in the US, meanwhile, Muddy Waters, Howlin' Wolf and other titans of the Chicago blues were enjoying a career renaissance. None of them had scored a solid hit single since the 50s, but just as in the UK, young white Americans had discovered the old blues, and they were led there by white musicians – among them a prodigious young harmonica player from a prosperous white neighbourhood in Chicago itself.

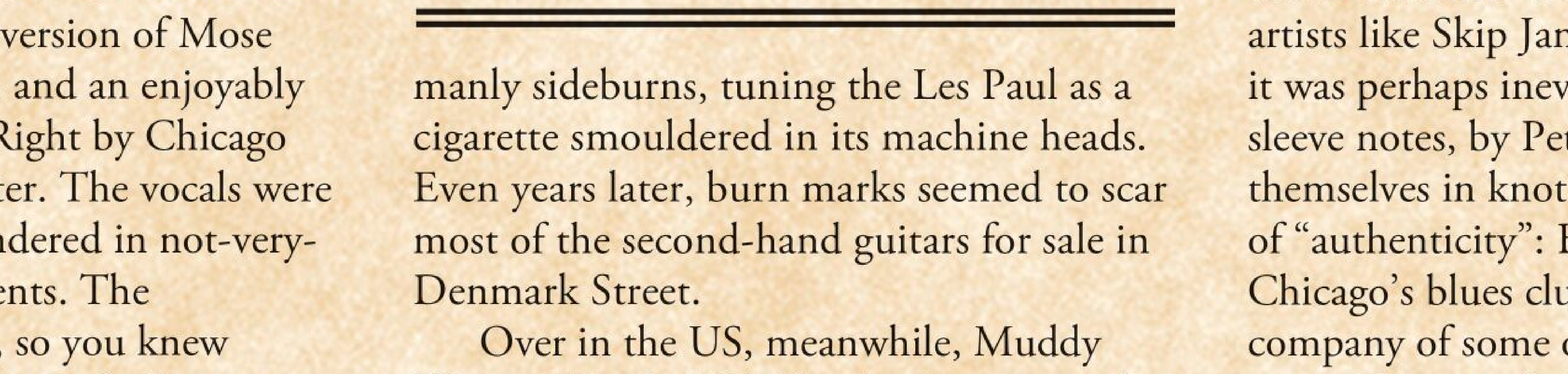
The Paul Butterfield Blues Band (Elektra EKL 294), the first album from the eponymous collective, came out in late 1965. It offered a more realistic Chicago blues experience than the Bluesbreakers' English effort, with a rhythm section comprising Sam Lay and Jerome Arnold from Howlin' Wolf's band. It, too, featured a white virtuoso on guitar, in the shape of 22-year-old Mike Bloomfield. Butterfield's harmonica was raucous and confident, as Chicago blues standards competed for groovespace with a smattering of lively originals. The opening track was the swaggering Born In Chicago. There were no slow blues, perhaps because they knew enough to know their limitations. Two tracks were improvised instrumentals showcasing the guitars and harmonica, which hinted at what the band might be like to see in a live setting.

Bloomfield's guitar playing seemed more solidly grounded in the Chicago blues than Clapton's. It was easy to imagine him lurking in South Side clubs, absorbing lessons from great sidemen like Louis Myers and Jimmy Rogers, rather than sitting at home playing along to Freddie King 45s. But in spite of Bloomfield's undoubted abilities, the record wasn't a prototype rock guitar album in the way that the Bluesbreakers' was – the bandleader was a harp player.

At a time when Greenwich Village coffee houses routinely paid pastiche blues musicians like John Hammond Jr and Dave van Ronk more than they paid actual blues artists like Skip James and Big Joe Williams, it was perhaps inevitable that the album's sleeve notes, by Pete Welding, tied themselves in knots over the troubling issue of "authenticity": Butterfield played in Chicago's blues clubs regularly, "in the company of some of the city's better young negro bluesmen". By concentrating on modern Chicago blues and ignoring older, "country blues" styles, Butterfield had "neatly bystepped the problems that have prevented other young blues interpreters from attaining a comparable degree of fluency, ease, conviction and utter authority." Apparently the privately educated Butterfield, the son of a Hyde Park lawyer, could claim "a long intimacy with the culture that produced the music". The music itself "was much less bound up in a maze of socio-cultural factors... because these factors are not operative in the contemporary blues to the same degree, or in the same way, as in the older blues".

At least the music knew what it was trying to say. Butterfield was a good singer and a terrific harmonica player. Bloomfield was fantastic on guitar. An arch little note on the cover advised playing the record at the highest possible volume, long before such exhortations could be found on virtually every rock album.

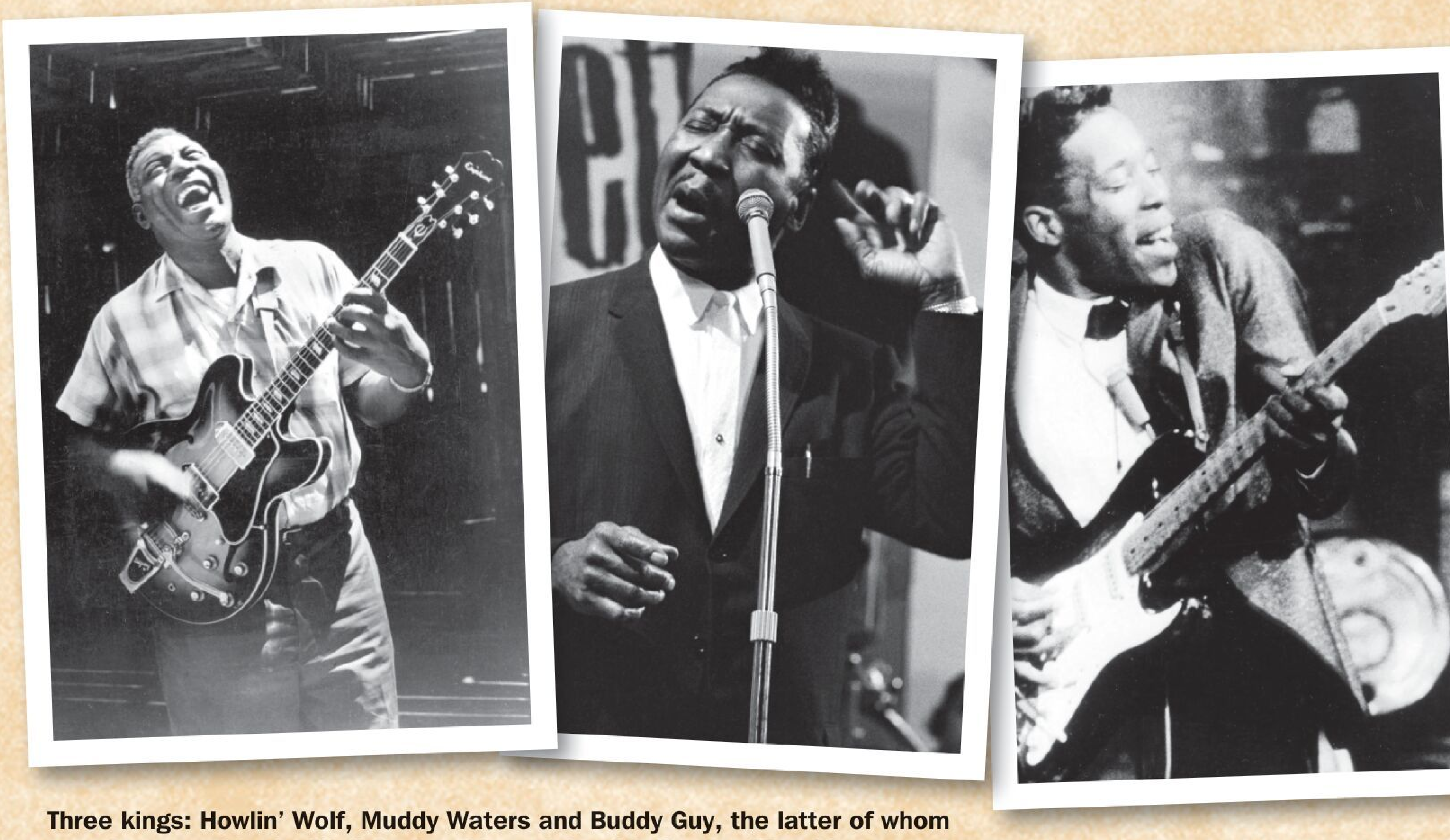
Butterfield's band



Breaking the mould (opposite page l-r): Eric Clapton, Michael Bloomfield, Junior Wells. (Right) 'The Beano Album'

was different from Mayall's in lots of ways, the main one being that the Americans learned their blues in Chicago's clubs, while the Englishmen – apart from occasional gigs in support of touring American acts – had learned by listening to records. It showed in the overall quality of the two albums. There were noticeable areas of weakness in the English effort, and a number of duff songs, but no such shortcomings with the Butterfield album. It was solid. They were good.

"Much more so than Mayall, the Butterfield band was a real crucial band in the white blues boom, probably because they were actually a good band," Bruce Iglauer told me at his Alligator Records HQ. "Although everybody I knew owned that Mayall album."



Three kings: Howlin' Wolf, Muddy Waters and Buddy Guy, the latter of whom was the star of Junior Wells' urban blues debut LP *Hoodoo Man Blues*

But although their album was an excellent, faithful, and lively reproduction of an urban blues style that had reached its apotheosis 10 years before, I felt that Butterfield and his band were just a little too respectful. Their record had little to offer that you couldn't get from a Chess Records compilation of Muddy Waters' or Little Walter's singles. The only thing new about it was that the band's frontmen were white, whereas in Eric Clapton, John Mayall's Bluesbreakers knew they had found a musician capable of something genuinely special, whose instrumental virtuosity looked to the future, even if their album's repertoire did not.

WELLS MADE THE BLUES BREAKERS SOUND LIKE AMATEURS

While Butterfield and his band were recording their album in New York, Junior Wells was doing the same in Chicago. "I thought, 'Here's a beautiful sound, and it's getting wasted,'" Bob Koester told me in the Jazz Record Mart on Lincoln Avenue. He had long used the record store to fund his label, Delmark, recording jazz and country blues. But since encountering Wells at Theresa's Tavern on Chicago's South Side, he had decided to take a punt with an urban blues album, *Hoodoo Man Blues* (Delmark DS-9612). "Pete Welding in *Down Beat* gave it two stars, said it was a terrible record: it wasn't noisy enough, in effect, it should have had another guitar," he recalled. "Well, that wasn't what was going on at the club. The Buddy Guy trio plus Junior is what it really was: Buddy had the trio at Theresa's, and Junior was the separately hired feature artist."

Amos Wells Blakemore Jr arrived in Chicago as a boy and made his first records in his own name in 1953, aged just 18. Elmore James and Muddy Waters served as session men. He learned to play harp at the feet of Sonny Boy Williamson, and fronted The Aces, one of the finest of all Chicago blues bands. By the mid-60s he was at the forefront of the city's blues scene, a veteran of the Muddy Waters band and the resident headliner at Theresa's. He was born to perform: a brooding and almost sinister presence during a slow blues, and an eccentrically electrifying dancer, he sang and played as if totally possessed. When Junior Wells was up onstage, nothing else in the room could hold your attention.

When it came to musicianship, the band on *Hoodoo Man Blues* made the Bluesbreakers sound like gifted amateurs and even put Butterfield's people in the shade. But if Mayall and Butterfield had set out to make Chicago blues records, Junior Wells must have set out to make something else, because his album didn't sound anything like theirs.

The opening track, Snatch It Back And Hold It, reminded me of Brand New Bag – even before Wells' sardonic reference in the lyrics to James Brown's huge summer hit. The album's sound engineering had a spacious, architectural quality, giving parts of the session the feel of modern jazz. The music had a precision unusual in a blues record. Silences between phrases were like white space. It was spare, and it was funky. The next song, Ships On The Ocean, a beautiful, slow, 12-bar blues – lyrically opaque, to be sure, but full of feeling – dispelled any doubts about what sort of album it was. Throughout, Jack Myers' bass was jazzy and melodic. On the drums, a flamboyant Billy Warren seemed to have been plucked from some razor-sharp 40s dance orchestra, but he was just as adept at shepherding a song along with no more than a delicate tap on the ride cymbal. As for the guitarist: how could anyone that good be content to play with such discipline, as a sideman? It was, of course, Buddy Guy.

INCENSE HERBS OILS
the PAUL BUTTERFIELD BLUES band
the PAUL BUTTERFIELD BLUES band
PAUL BUTTERFIELD
MIKE BLOOMFIELD
ELVIN BISHOP
JEROME ARNOLD
SAM LAY
MARK NAFTALIN
ELEKTRA RECORDS
51 West 51st Street
New York City 10019

Essential listening: The Paul Butterfield Blues Band's debut (left) set new standards for white American blues

The album was influential. Wells' version of Willie Cobbs' You Don't Love Me inspired the Allmans to cover the song on *At Fillmore East*. What I previously assumed to be a quirky Californian rendition by the Grateful Dead of Good Morning Schoolgirl turned out to be a note-for-note lift from *Hoodoo Man Blues*. Other standards like Yonder Wall and Hey Lawdy Mama were delivered with an equally powerful twist of individuality. Wells' grunts, moans and sighs were potent with sexual suggestion. Every track on the album was about Wells, his harmonica, and his unique and soulful vocals.

Hoodoo Man Blues came out in November 1965, a few weeks after the first Butterfield album, while Mayall's *Beano* LP followed in mid-'66. Butterfield sang about being Born In Chicago as if it were a badge of honour. Sung by a rich white boy the lyrics sounded idiotic, but it was hardly surprising if he wanted to buff up his streetwise credentials, if only to trump the claims of the irritating British invaders who were making such a noise about their "discovery" of the blues.

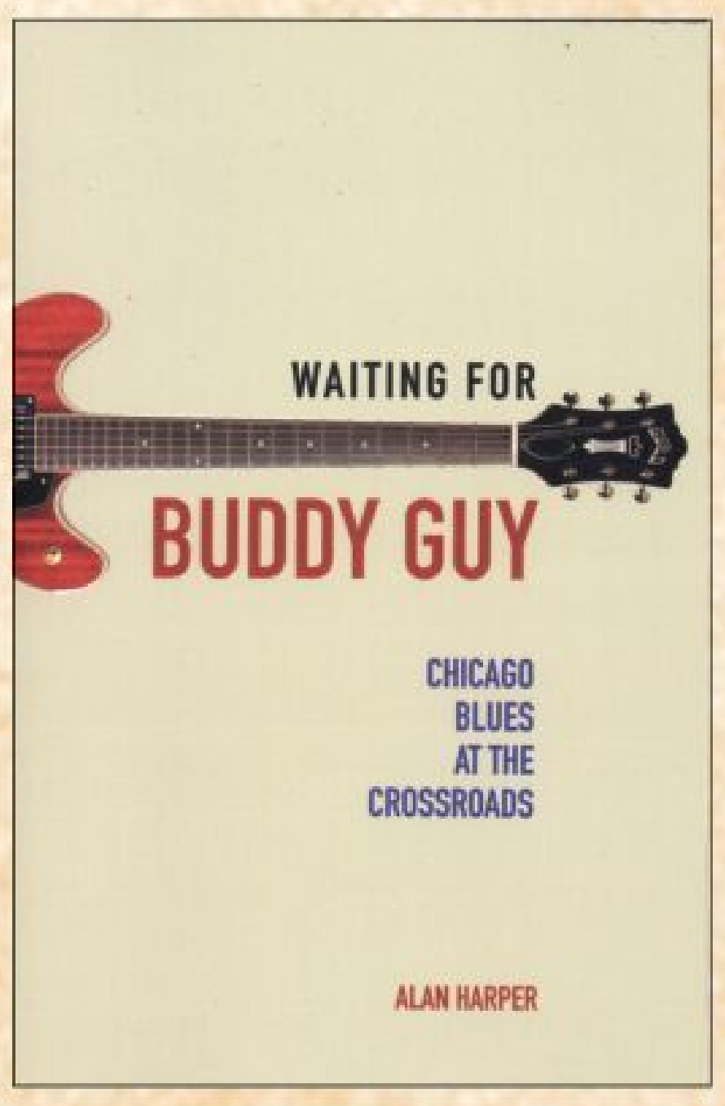
But, of course, his "credentials" also trumped those of Wells, Guy, and the other musicians on *Hoodoo Man Blues*, because they weren't from Chicago either: they'd moved up from Louisiana, Arkansas, and Mississippi, like the blues itself. If it was a question of "authenticity", then this was surely it. The most grown-up and least self-conscious of the three albums, *Hoodoo Man Blues* was created by musicians who were not only steeped in the traditions of their art, but also prepared to play around with it, and willing to look forward as well as back. Crucially, they were not trying to sound like anybody else.

Unlike the Butterfield and Mayall albums, Delmark's first foray into modern, electric, Chicago blues was not an immediate success. "*Hoodoo Man Blues* was premature. For some reason it took the whiteys a little bit longer to get into black Chicago blues than white," said Bob Koester, acerbically. "Interest in Chicago electric blues was profoundly increased upon the appearance of the Paul Butterfield band at Newport, behind Bob Dylan, when Dylan got into an electric band thing."

The same week that the *Beano* album came out, in July 1966, Clapton left the Bluesbreakers, and the blues, to form Cream. In August the second Butterfield album was released: *East West* was very different from their first, with covers of songs by Nat Adderley and Allen Toussaint, and long, exploratory instrumentals inspired by John Coltrane. As if acknowledging that they had arrived at a dead end with the first album, Butterfield's band was leaving Chicago and the blues behind and, like Clapton and Cream, and countless other blues, pop, and folk bands on both sides of the Atlantic, moving on to bigger things.

For Junior Wells and Buddy Guy the way ahead was not so clear. Their interest in soul and funk, and their melding of these new sounds with the old blues they loved, helped create a superb album that would come to be acknowledged as a classic. While the old blues might have fallen from favour with black audiences, thanks to the likes of Mayall and Butterfield there was a new young white audience ready to take its place – a new young white audience who didn't know anything about soul and funk. To please them, you had to play the old blues in the old way, like the white blues bands did.

The Bluesbreakers, meanwhile, without their star soloist, kept the faith. Their follow-up to the *Beano* album featured a new guitarist, as John Mayall explained apologetically in his liner notes: "The personnel of the Bluesbreakers having changed since our last LP…" he began. That glorious perfect participle, like some clunking schoolboy translation of Tacitus, laid bare the essential propriety of the English approach to the blues. But Mayall didn't need to apologise: Clapton's successor was Peter Green.



This is an exclusive edited excerpt from* Waiting For Buddy Guy: Chicago Blues At The Crossroads *by Alan Harper, published by University Of Illinois Press.

CHESS IS MORE

Essential Chicago blues albums

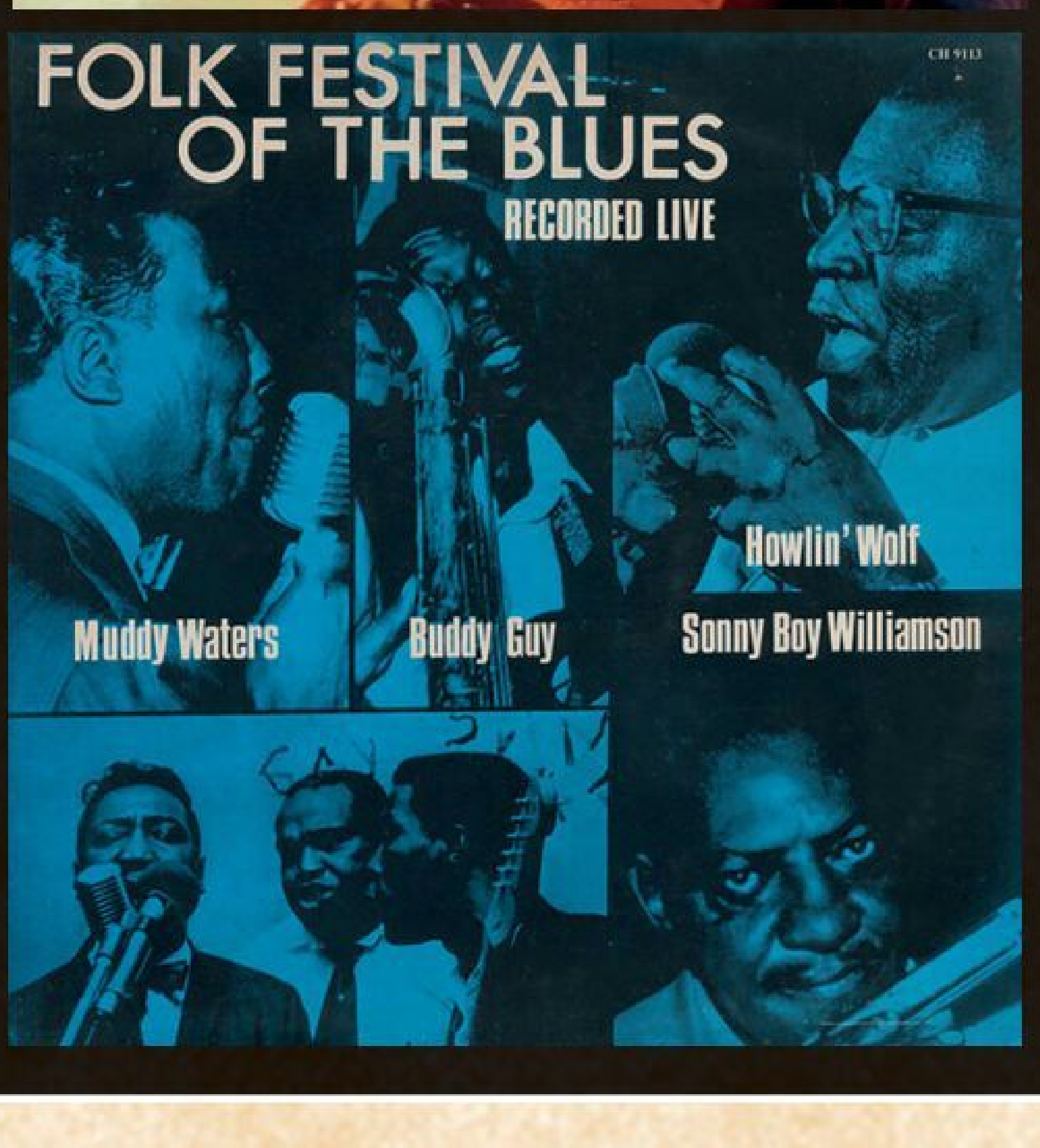
The music we regard as classic Chicago blues, by the likes of Muddy Waters and Howlin' Wolf, was all released originally on 78s and 45s. In 1960 Chess released *Muddy Waters Sings Big Bill* (Chess 1444). The white blues market was non-existent, but by getting their urban blues star to perform Big Bill Broonzy songs, the Chess brothers hoped to net a few folkies. But according to Bob Koester, this was "the first time that anything that could be described as Chicago blues was recorded for LP release". In the same year, the same band played the Newport Jazz Festival where, instead of selections from the Broonzy songbook, they did a knockout South Side set of straight-ahead Chicago blues. *Muddy Waters At Newport 1960* (Chess 1449) was critically acclaimed and hugely influential.

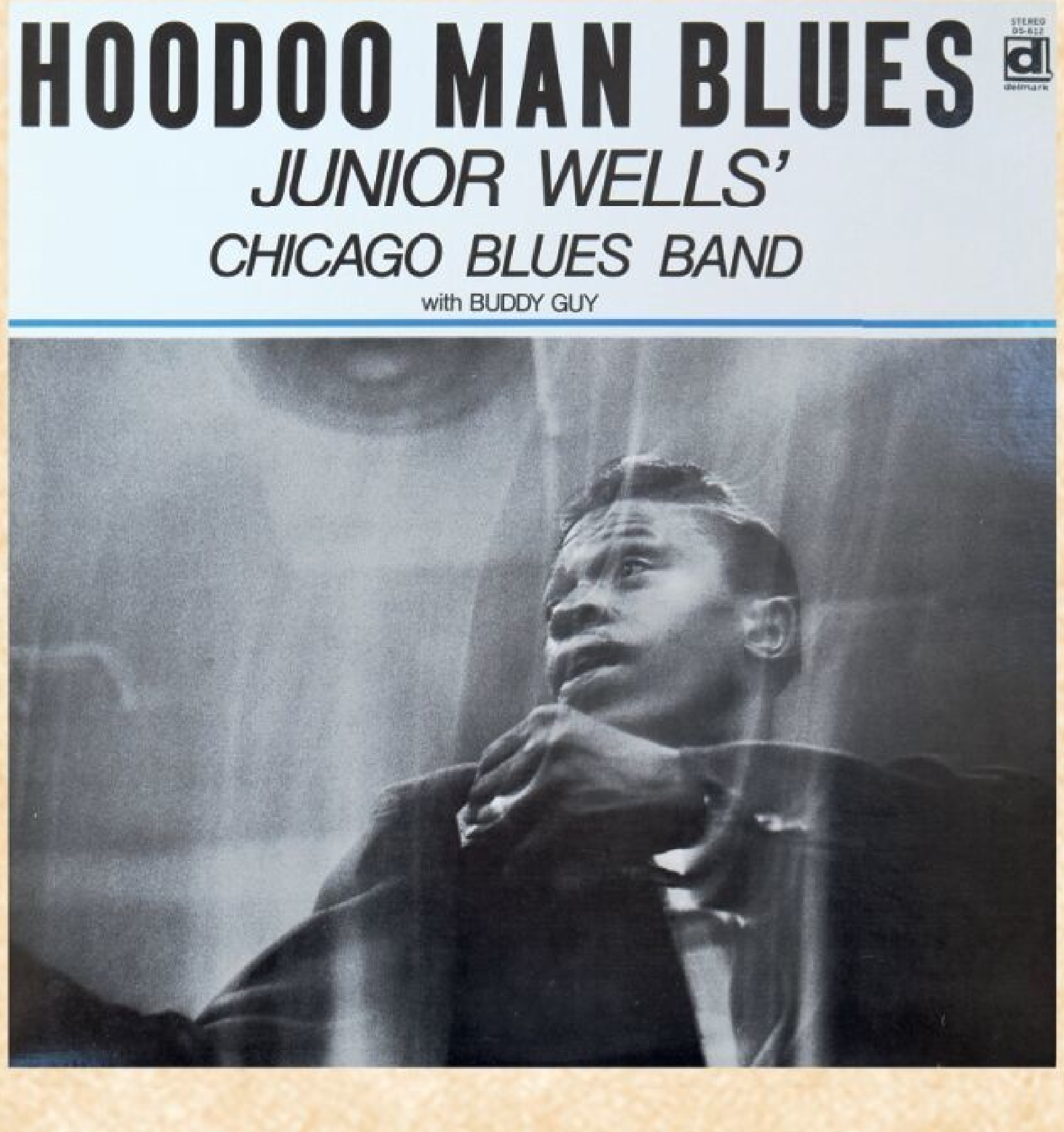
Then came *Folk Festival Of The Blues* (Chess 9113) in 1963. This was a live album recorded in Chicago by Chess in DJ Big Bill Hill's Copa Cabana nightclub, with a couple of studio tracks dubbed in. With an unbeatable lineup that included Muddy Waters, Howlin' Wolf and Sonny Boy Williamson, not to mention searing guitar work by Buddy Guy, it was soon discovered by white fans, among them, famously, Jeff Beck. It was re-released in subsequent years under various titles and on several labels.

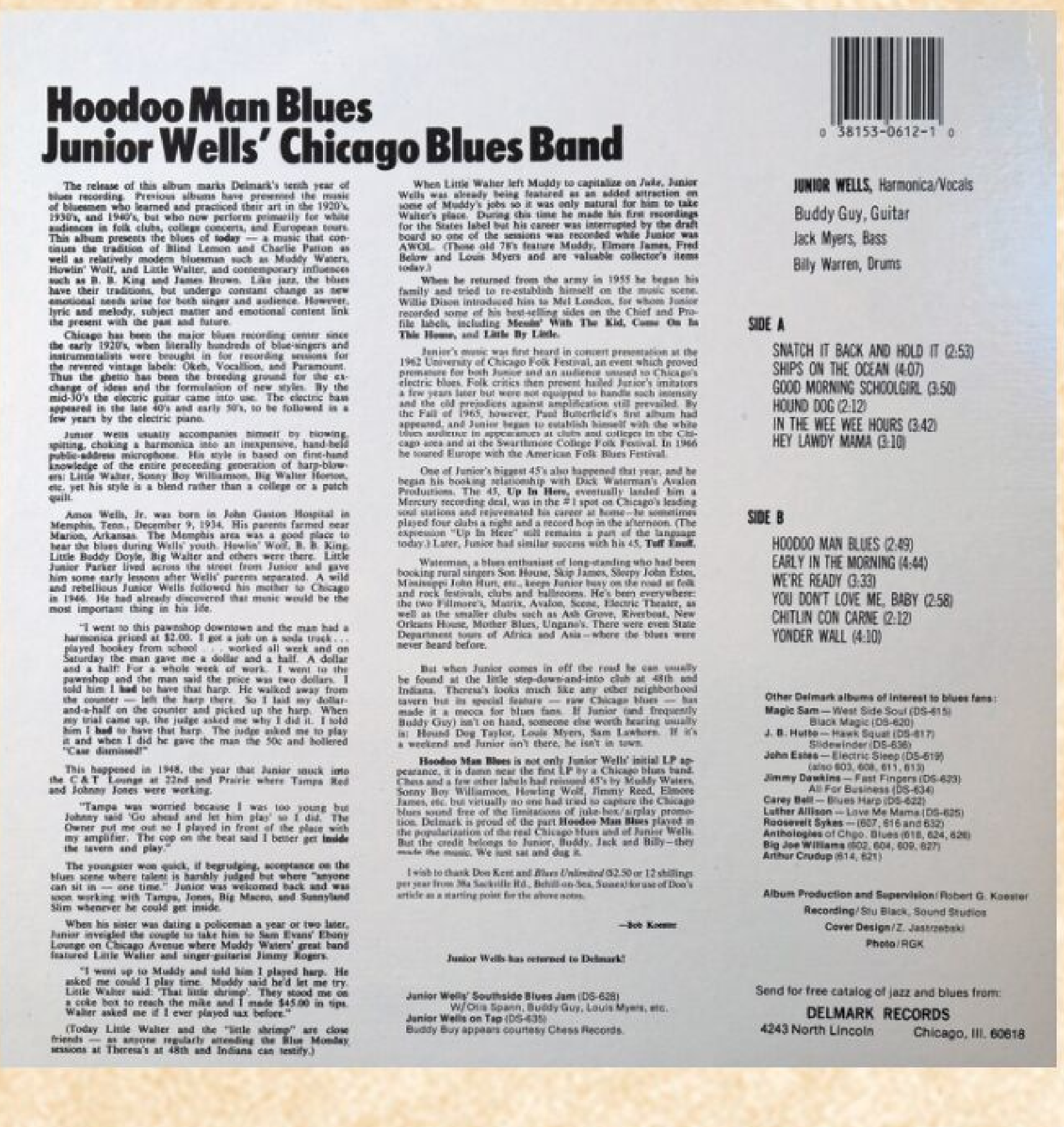
In 1965 Pete Welding's Testament label released its *Modern Chicago Blues* compilation: 21 songs by eight different Chicago artists, including Johnny Young and Big Walter Horton (Testament 2203). The following year Prestige came out with albums by Chicago artists Homesick James (Prestige 7388), Billy Boy Arnold (7389) and Otis Spann (7719).

Delmark's Hoodoo Man Blues inspired Vanguard to produce a three-album set that soon became legendary: *Chicago/The Blues/Today!* (Vanguard 79216 8) was released in 1966, featuring Junior Wells, James Cotton, Otis Rush, JB Hutto, Otis Spann, and many more.

CHESS LP 1444
High Fidelity
MUDDY WATERS
SINGS
"BIG BILL"
THE SONGS OF "BIG BILL" BROONZY







Hoodoo Man Blues
Junior Wells' Chicago Blues Band

JUNIOR WELLS, Harmonica/Vocals
Buddy Guy, Guitar
Jack Myers, Bass
Billy Warren, Drums

SIDE A
- SNATCH IT BACK AND HOLD IT (2:53)
- SHIPS ON THE OCEAN (4:07)
- GOOD MORNING SCHOOLGIRL (3:50)
- HOUND DOG (2:12)
- IN THE WEE WEE HOURS (3:42)
- HEY LAWDY MAMA (3:10)

SIDE B
- HOODOO MAN BLUES (2:49)
- EARLY IN THE MORNING (4:44)
- WE'RE READY (3:33)
- YOU DON'T LOVE ME, BABY (2:58)
- CHITLIN CON CARNE (2:12)
- YONDER WALL (4:10)

Other Delmark albums of interest to blues fans:
Magic Sam — West Side Soul (DS-615)
Black Magic (DS-620)
J. B. Hutto — Hawk Squat (DS-617)
Slidewinder (DS-636)
John Estes — Electric Sleep (DS-619)
(also 603, 608, 611, 613)
Jimmy Dawkins — Fast Fingers (DS-623)
All For Business (DS-634)
Carey Bell — Blues Harp (DS-622)
Luther Allison — Love Me Mama (DS-625)
Roosevelt Sykes — (607, 616 and 632)
Anthologies of Chgo. Blues (618, 624, 626)
Big Joe Williams (602, 604, 609, 627)
Arthur Crudup (614, 621)

Album Production and Supervision/Robert G. Koester
Recording/Stu Black, Sound Studios
Cover Design/Z. Jastrzebski
Photo/RGK

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LUCKY GUY

Remember Lucky Stars, the hit from 1978 by **Dean Friedman**? No? That's okay, you were probably too busy listening to Costello and Buzzcocks to enjoy it. But there's more to Friedman than MOR schlock, including impacting on bands from Ben Folds Five to Half Man Half Biscuit and forays into virtual reality and cannabis distribution, as **Jason Barnard** finds out

At first glance, Dean Friedman's contribution to pop culture is one of the corniest duets of all time: Lucky Stars, a No 3 hit from 1978, the height of new wave, when angular guitars and jagged choruses reigned, not smooth MOR. But a closer inspection reveals a far more complex and subversive songwriter, typified by political new LP *American Lullaby*, at odds with the cheesy image often associated with the New Jersey tunesmith.

From his debut 1977 US hit single, Ariel, onwards, his songs have chronicled all shades of life, yet he's been largely dismissed as a guilty pleasure, a nasal purveyor of quasi-acerbic schmaltz on a par with Barry Manilow, Randy Edelman and Rupert Holmes, sort of Randy Newman/Donald Fagen lite.

Friedman was raised in a musical family. His mother was an actress in Hollywood and starred on Broadway while his father started out as an illustrator on comic strips, before going on to direct TV commercials. A teen of the late 60s and early 70s, forged in a home of show tunes and radio hits heard from his transistor radio, he was influenced by singer-songwriters such as Joni Mitchell, Paul Simon, Elton John and the aforementioned Newman. To him, these were artists who painted pictures with their words and music of a cinematic quality.

Friedman, a youthful 66, discusses his motives and methods. "Still to this day, that's my goal," he says, talking via Zoom from his home studio in Peekskill, New York. "It's to invite the listener into the song and make them part of it. I paint that picture with words and music to describe with a lot of detail what's going on, but leaving it up to the imagination so that the listener adapts it to their own experience."

Ariel is a case in point. Tied to an infectious hook and set in suburban New Jersey, it's a simple tale of an ordinary teenager consumed with adolescent angst. Depicting a teen smitten with a young Jewish girl going on their first date and getting high, it vividly captures the era. Dense with references to his home town of Paramus, it refers to the Dairy Queen, New York City radio station WBAI, and late-night movies on local TV station Channel Two. The lyrics are deceptively revealing: "I picked her up in my new VW van/She wore a peasant blouse with nothing underneath." Friedman recalls, "I played that record for two teenage girls who lived on my block. And as soon as they heard it, they looked up and they accused me of reading their diaries. That convinced me that I had struck a chord, that I was telling a story that would be familiar to what a lot of people have experienced."

However, it was Woman Of Mine, from his eponymous debut LP, that became his debut UK chart entry. Written when he was 16, it was an emotive ballad in the style of James Taylor and Elton John that reflected the other side of teenage love. "Lyrically, it's not my most sophisticated song, but emotionally it hits the mark," Friedman muses. "It evokes those feelings that you have when you discover your first love and she leaves."

Also from his debut LP was Song For My Mother, light years ahead of Woman Of Mine in its lyrical sophistication. A heart-rending, harrowing tale of a mother's depression and suicide told from a child's perspective, it cuts as deep as Neil Young's The Needle And The Damage Done, with which it shares a similar acoustic backing.

As for Dean's first major UK hit, Lucky Stars, his label, Lifesong, fought to keep it off his second LP, *"Well, Well," Said The Rocking Chair*, as they saw him as a solo acoustic singer-songwriter. A piano-based tongue-in-cheek duet with Denise Marsa, it shows a couple bickering back and forth – "'Did you see Lisa?' 'Yes, I saw Lisa.' 'Is that why you're angry?' 'I wasn't angry'" – before the issue is resolved, the pair thanking their titular lucky stars that they're "not as smart as we'd like to think we are". To detractors, Lucky Stars is the saccharine twin of British-born American singer Rupert Holmes' 1979 novelty single, Escape (The Piña Colada Song), a comedic tale of a couple attempting to cheat on each other via a newspaper's personal ads. Yet Lucky Stars, like Holmes' next single, Him, is remarkable for its raw

'Tache on delivery: Friedman pictured for his self-titled 1977 debut LP

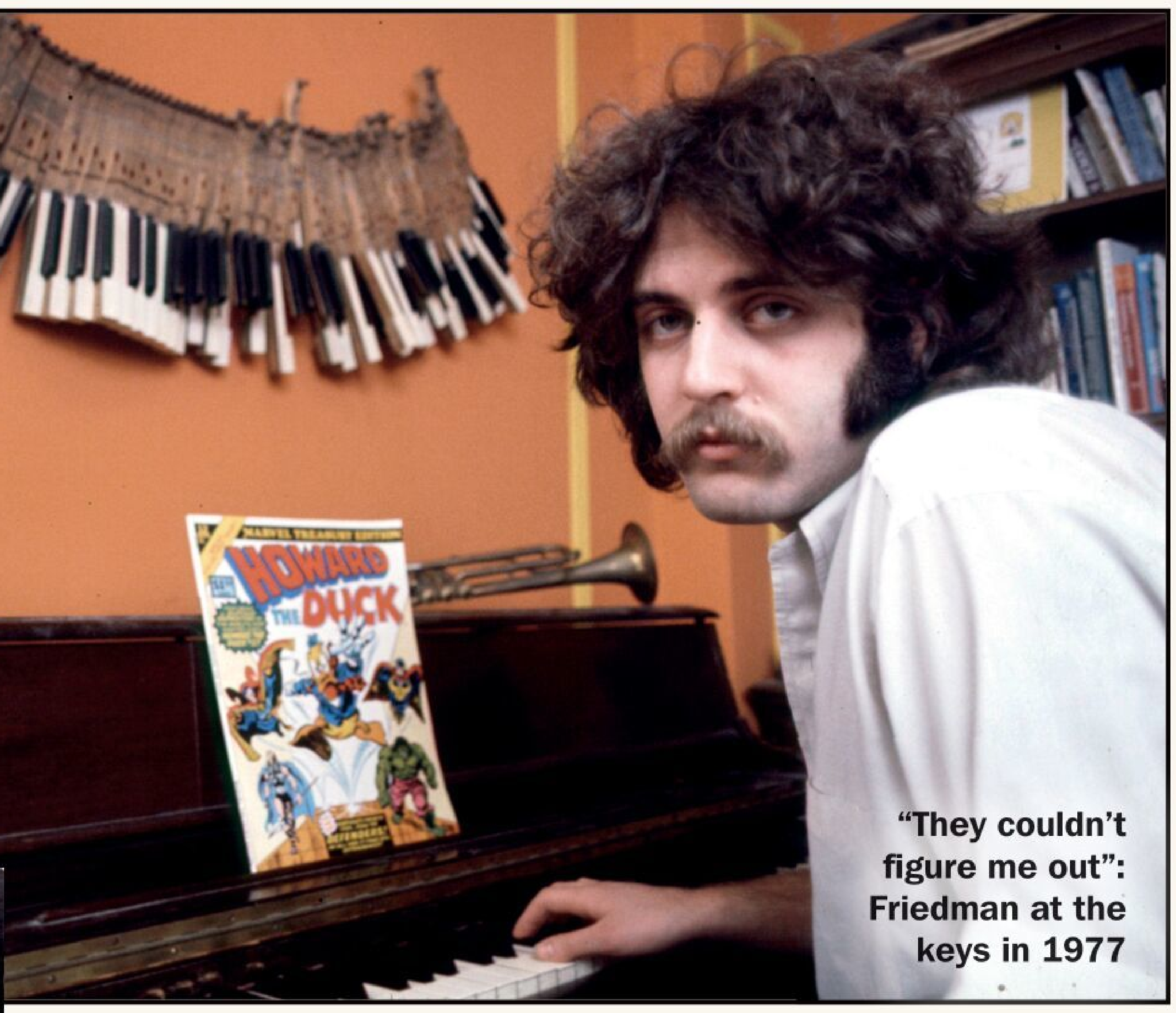
truthfulness: what couple hasn't experienced jealousy in this way?

Lucky Stars brought Friedman onto *Top Of The Pops* in the UK and into the national consciousness. It was in stark contrast to the then-current new wave noise, to Buzzcocks and The Boomtown Rats. In fact, Friedman recalls Rats keyboardist Johnny Fingers approaching him for a favour. "He said, 'Look, I feel self-conscious, but I promised my little sister I'd ask you for your autograph,'" he says, laughing at the memory. "So, I said to him, 'Listen, I'll give you my autograph if you give me yours.'"

As with Rupert Holmes, Lucky Stars proved to be his last substantial UK chart entry (both Holmes' Him and Friedman's Lydia, their respective follow-ups to their big hits, reached No 31). Nevertheless, it left a lasting impression on the public. "The truth of the matter is, when I first came on the scene, I was described as a hip Paul Simon and Lucky Stars altered that perception," he admits. "And I never got a chance to change that conversation, even though year after year I've been making music and writing all kinds of songs."

The piano power ballad Lydia, entered the UK Top 40 in 1978. A string-laden track to file alongside Eric Carmen and Elton, it's on the right side of sentimental due to its undercurrent of melancholia. Friedman says: "People ask, 'Was there a Lydia?' There was but that wasn't her name. I used her roommate's name in a failed attempt to protect the not-so-innocent. It was my young wayward popstar days. Playing that live, I always try to connect with those feelings that might have been irresponsible but were genuinely sincere."

These singles also brought *"Well, Well," Said The Rocking Chair* into the album charts, treating listeners to a surprising range of styles and topical issues. Notable was Shopping Bag Ladies with its unexpected refrain, "Don't pity me, don't pity me/You beautiful bastard boy," exploring the underbelly of US life with pathos and wit. "I had to take the bus into New York every day to get to school for college," Friedman explains, "and in the process, I walked through the Port Authority bus terminal to get the subway downtown, and there was a population of older homeless women who pretty much resided in the bus station. And they were very proud, very defiant. They didn't want people feeling sorry for them, they had no patience for people. On one occasion, in my naiveté, I waved and said hello to one of them and wished her a good day. She just looked at me and gave me the finger. I respected that desire to be left alone and ignored it. Shopping Bag Ladies was my effort to paint that picture and, in some way, honour those women."



"They couldn't figure me out": Friedman at the keys in 1977

DEAN FRIEDMAN
lucky stars
DEAN FRIEDMAN
DEAN FRIEDMAN
"Well, well," said the Rocking Chair.

Despite having had hits around the world and selling a million units, Lifesong insisted Friedman share recording costs, resulting in a drop in income and the songwriter ultimately giving up his record deal. This was compounded by switches of sound and lyrical subjects across his two LPs. For every Lydia, there would be S&M, a comic tale of sadomasochism. "Every label executive was perplexed as to how to categorise me," he says. "What section [of record stores] would I be in? They couldn't figure it out."

His 1982 single, McDonald's Girl, rekindled the theme of teenage yearning so successfully depicted in Ariel. And with a melody no less compelling, the track seemed destined to hit the charts until it was banned by the BBC for featuring a commercial trade name. And unlike Ray Davies, who could swap Coca-Cola for "cherry cola" on Lola, McDonald's was integral to Friedman's song. It could not be so easily replaced, with its repeated refrain of, "I am in love with the McDonald's girl" and teen obsession with "the angel in a polyester uniform". Just a decade later, Barenaked Ladies recorded a live version that helped to establish the Canadian band. But at the time, the failed single led to Friedman being dropped by CBS and a stalled career.

The following year he was restricted to releasing single The Lakelands on an independent label. Inspired by Lake Windermere in the Lake District, it inadvertently became one of his biggest-selling records after being included as the final track on the Irish folk songs compilation, *Green Velvet,* much to his (wry) delight. "A generation of kids grew up listening to these Irish songs, plus one by this Jewish kid from New Jersey, on their parents' record players."

Friedman then moved onto soundtrack work, notably for five seasons of the UK TV series *Boon*, for which he wrote country music for the end credits – he would fly back and forth from his US home to the Midlands where the show was produced. He then composed the soundtrack to cult 1990 horror film, *I Bought A Vampire Motorcycle*, made by the same cast and crew as *Boon*, for which he performed the track She Runs On Blood, Not Gasoline.

Around this time, Friedman became involved with music technology and early virtual reality. In 1986, he wrote and published what became the first consumer guide for machinic musical equipment, *The Complete Guide To Synthesizers, Sequencers And Drum Machines*. Publishing as the New York School of Synthesis, he followed it up with a three-part video series, *Intro To Synthesis*. This series became the go-to instructional video for synthesists everywhere and led to new artists sampling his work. Philadelphia hip-hop artist Evan Souza aka Darko The Super's new album *I'm Tired And It's A Lot Of Bologna* is based on *Rumpled Romeo*, Friedman's third LP from 1981, one filled with teenage love songs including McDonald's Girl.

In 1986, Friedman saw a demo of a powerful VR programme that put people inside a video game using a video camera – no helmet required. Three years later, he used the software to design and program the very first virtual reality video game, *Eat-A-Bug*, for Nickelodeon's *TotalPanic* kids TV show. This expanded into other fields, as he explains. "I was designing state-of-the-art, cutting edge virtual reality game environments for television, theme parks, children's museums and science museums all over the world. It was about two decades ahead of its time." ➤

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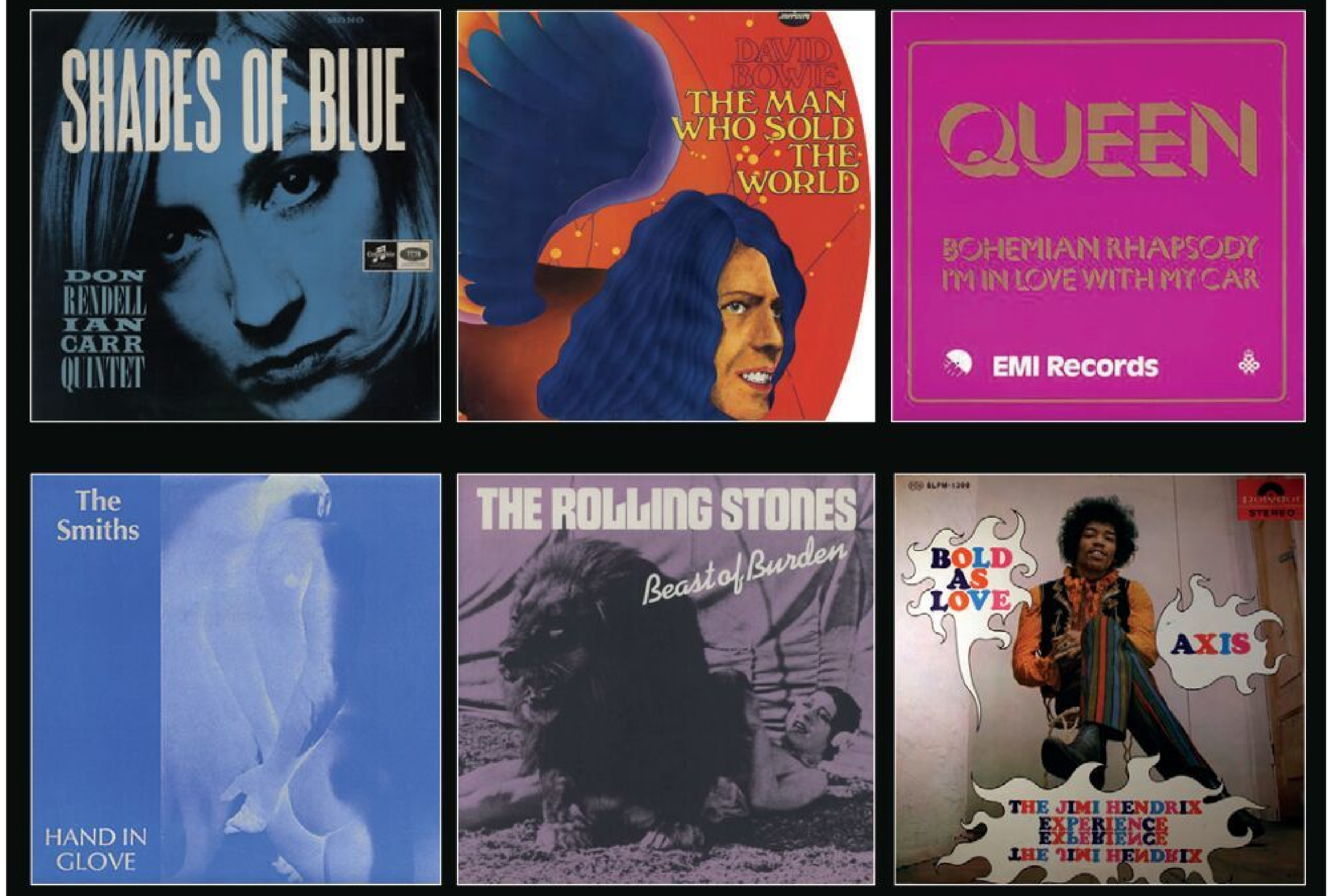

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By the late 90s, US alternative trio Ben Folds Five's single Kate had paid homage to Ariel and the US teen group The Blenders' cover of McDonald's Girl topped the Norwegian charts. Meanwhile, Friedman released his first new LP in two decades, *Songs For Grownups*. Tracks like Saturday Fathers vividly charted the impact of divorce from a father and child's perspective. That plus an ever-loyal fan base gave him the impetus to continue recording. By 2001, he was the first solo artist to crowdfund an LP, *The Treehouse Journals*.

"I've been crowdfunding ever since, and for any indie musician, it's a really important model for establishing a relationship with your listeners and being able to have their support independently to make music and pursue what you do," he says.

In 2005, controversially, his UK tour was almost cancelled. His LP at the time, *Squirrels In The Attic*, included a song called Doint, Doint, It's Just A Little Joint, and in recognition he announced that his tour sponsor would distribute packets of cannabis seeds to the first 10 fans to purchase CDs at each of the gigs. Within 24 hours of the press release all but one of the 15 venues booked emailed or called to cancel if he followed through with his plan to distribute seeds to concert-goers. The situation was only resolved after the singer-songwriter promised not to distribute the seeds within 50 yards of the venue premises, despite it being legal to possess them.

"I said to the venues, it seems ironic to me that you're threatening to cancel my tour if we're giving out these seeds, considering that you make the bulk of your income by selling alcohol to your patrons and then sending them home drunk in their cars," Friedman chides. "Ironically, again, the venues that protested the most got the most publicity and I sold the most tickets."

He exacted sweet revenge on wittier-than-thou satirical indie band Half Man Half Biscuit, who had referenced him and Shopping Bag Ladies in their song The Bastard Son Of Dean Friedman on their 1987 LP *Back Again In The DHSS*. His riposte, A Baker's Tale, from 2010's *Submarine Races*, is the hitherto untold story of HMHB frontman Nigel Blackwell's dubious, unnatural origins in a bakehouse.

"I performed my song at one of their gigs and, at the end of the show, I joined Nigel and the band onstage for a rousing rendition of The Bastard Son Of Dean Friedman, which I have to acknowledge was a little surreal," he says, still stunned. "There was a whole room of people singing at the top of their lungs. I learnt that Nigel was the proud owner of my second album. It occurred to me that he grew up as a kid listening to that record. He's the funniest and most articulate lyricist in punk. So, I like to think, in my most inebriated state, that maybe he is, a little bit, the bastard son of Dean Friedman."

And so to the present, and Friedman's new LP, *American Lullaby*. It's his most ambitious and poetic work to date; inspired by, and reflecting on, events in the US and around the world over the last six years. "My head was blown," he admits. "I was confused and befuddled. I was incredulous at everything that was going on and that had happened."

The title track is a moving account of America's original sins and 400-year love affair with guns. It retells the events of 1609 when Hendrick Hudson, a Dutch captain of a sailing ship called *Half Moon*, who was searching for the rumoured Northeast Passage to Asia but sailed up what is now known as the Hudson River. "On his voyage," tells Friedman, "he and his crew raided camps of the indigenous populations with guns and cannons. And the point simply being is that it helped set the stage for how we got here. All lullabies in every culture share something very curious and common, which is that they speak of very terrible deeds and things that will potentially happen to innocent children. But they catch those warnings in soothing and comforting tones so as not to scare them."

The Russians Are Coming!, meanwhile, is a true account of the Senate Intelligence Committee Report on Russian Interference in the 2016 US Election. "I was trying to find a way to explain it to myself and to anyone else that would care to listen because I didn't understand it," offers Friedman. "It was only by trying to write about it that I could somehow process it a little better."

For all the negativity and opprobrium, at the core of *American Lullaby* is hope and optimism. Halfway Normal World yearns for release from perpetual lockdown, normality and communion with family and friends. Closing track On A Summer's Night resolves the matter, with its final bars finding Friedman reassuring the listener, "All my worries and my fears seem to suddenly disappear."

From Ariel to *American Lullaby*, Friedman's songs capture the many facets of the human experience. They also reflect the absurdity of it all. It's this humour that has led to some dismissing him as schmaltzy, even silly; listen more closely, however, and you will hear something far more profound. These are pictures that can affect us all.

"I was determined to leaven dire warnings with a good measure of humour and an ample dose of silliness, because that's a crucial ingredient to survive the world reality," he says of his relevant, recent work. "If we continue to care about our families, friends and communities with a hopeful heart, we can surmount and survive all these looming disasters."

***American Lullaby** is out now. Friedman embarks on a 40-date UK tour starting in April 2022. Visit www.deanfriedman.com*

"BY THE WAY, I FORGOT TO SAY…"

Five of Friedman's best

Ariel (1977)
Friedman's debut single and sole US hit. An infectious melody tied to a true-to-life New Jersey teenage tale, packed with adolescent angst and yearning.

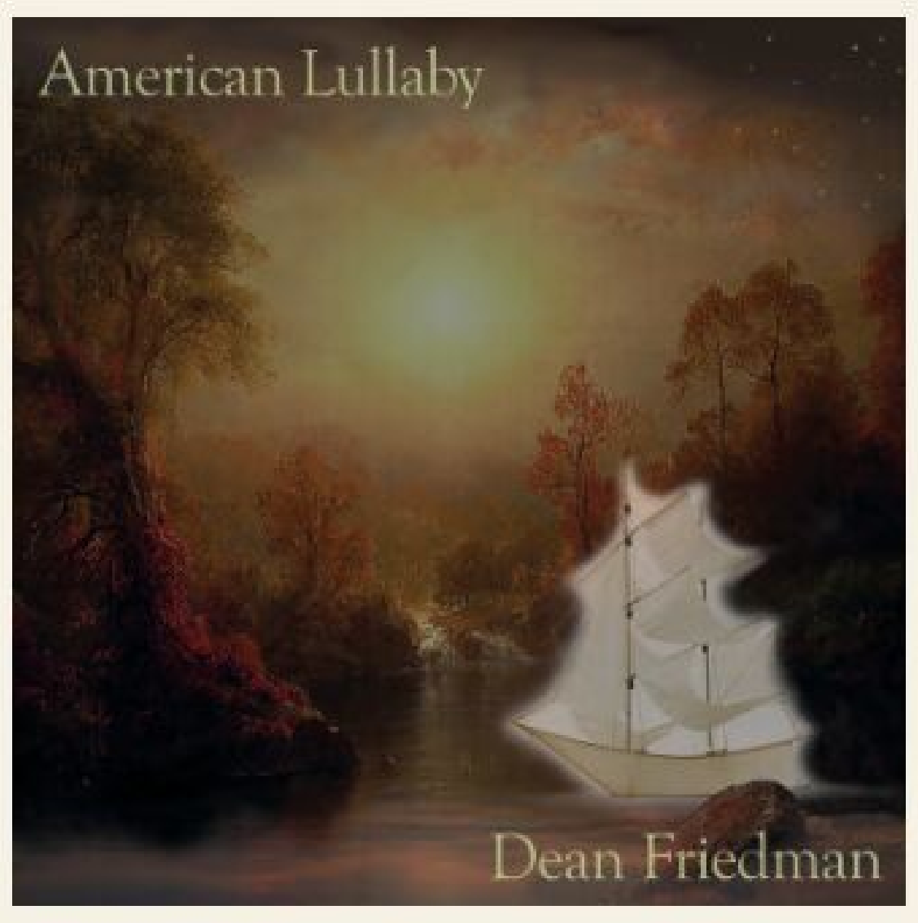
Lucky Stars (1978)
A Top 5 UK single, this gently humorous squabble between a jealous wife and husband has overshadowed Friedman's quest to be taken seriously.

McDonald's Girl (1982)
Banned by the BBC due to its commercial reference, the single's failure led to Friedman being dropped by Epic. But it also encouraged him back due to Barenaked Ladies' early 90s cover, and The Blenders taking it to No 1 in Norway in 1998, culminating in McDonald's licensing it for a national TV/radio campaign in 2011.

A Baker's Tale (2010)
Friedman's affectionate riposte to Half Man Half Biscuit's The Bastard Son Of Dean Friedman.

American Lullaby (2021)
Friedman's most ambitious song yet, exposing America's 400-year love affair with guns.

DEAN FRIEDMAN McDonald's Girl



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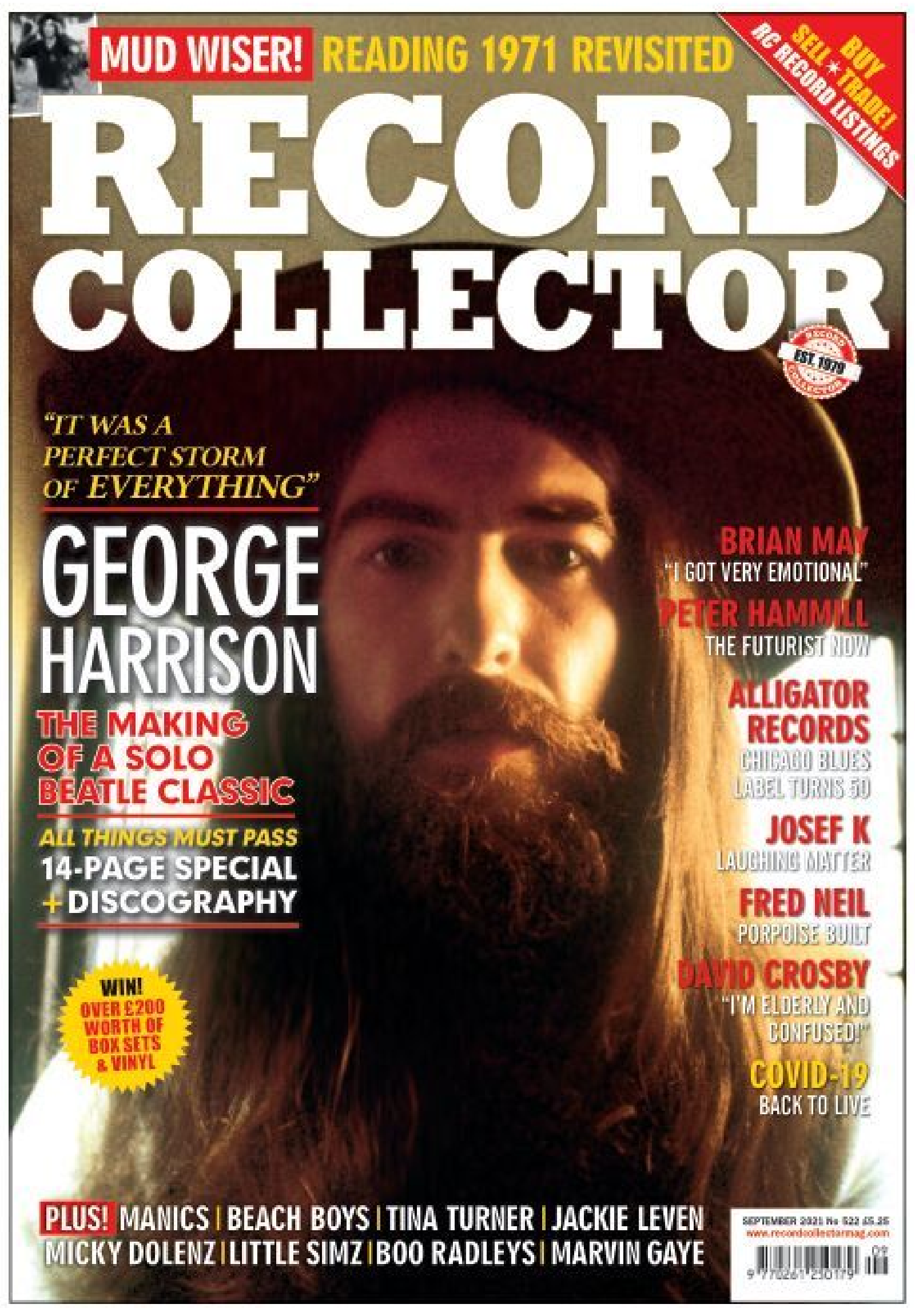
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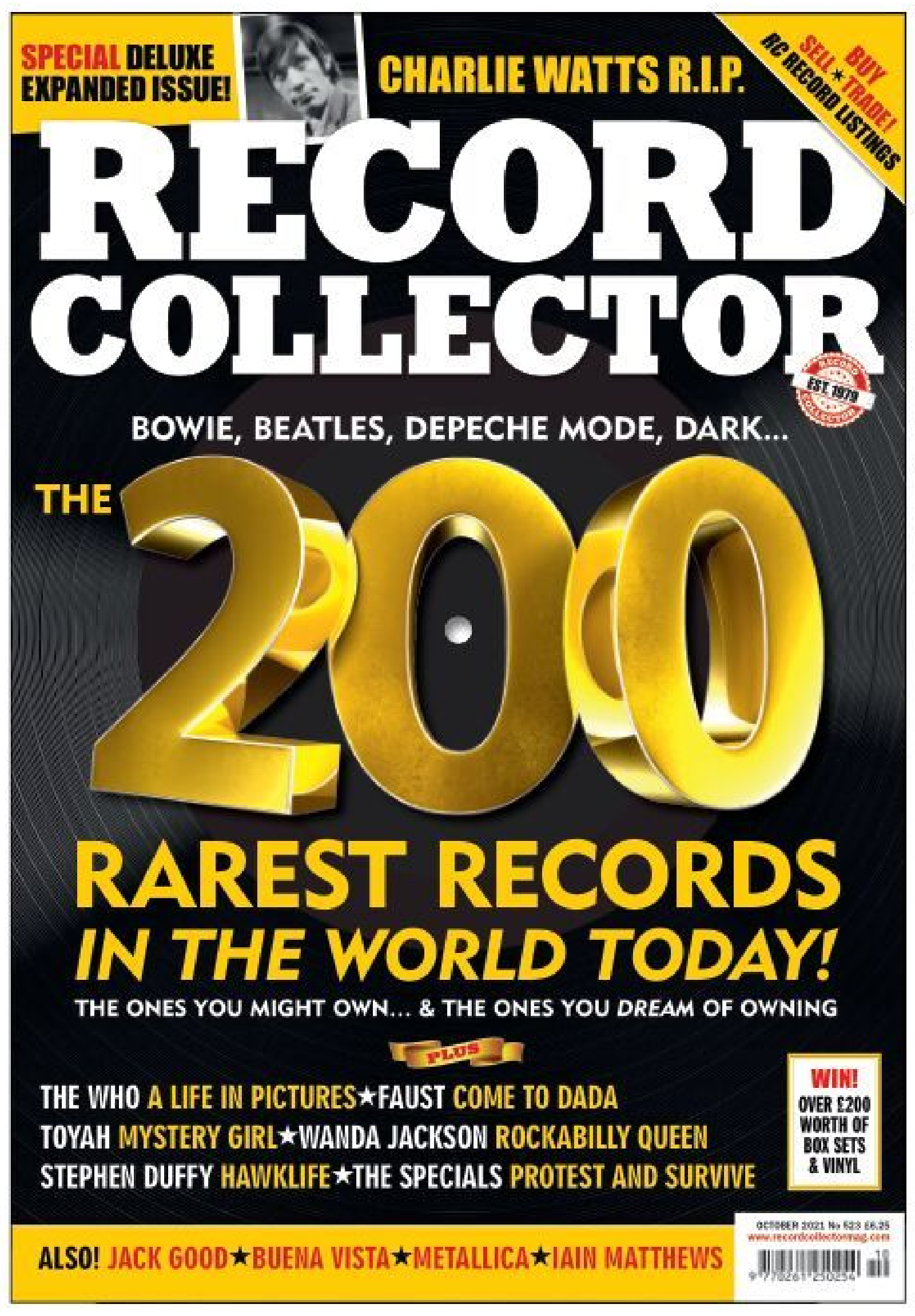
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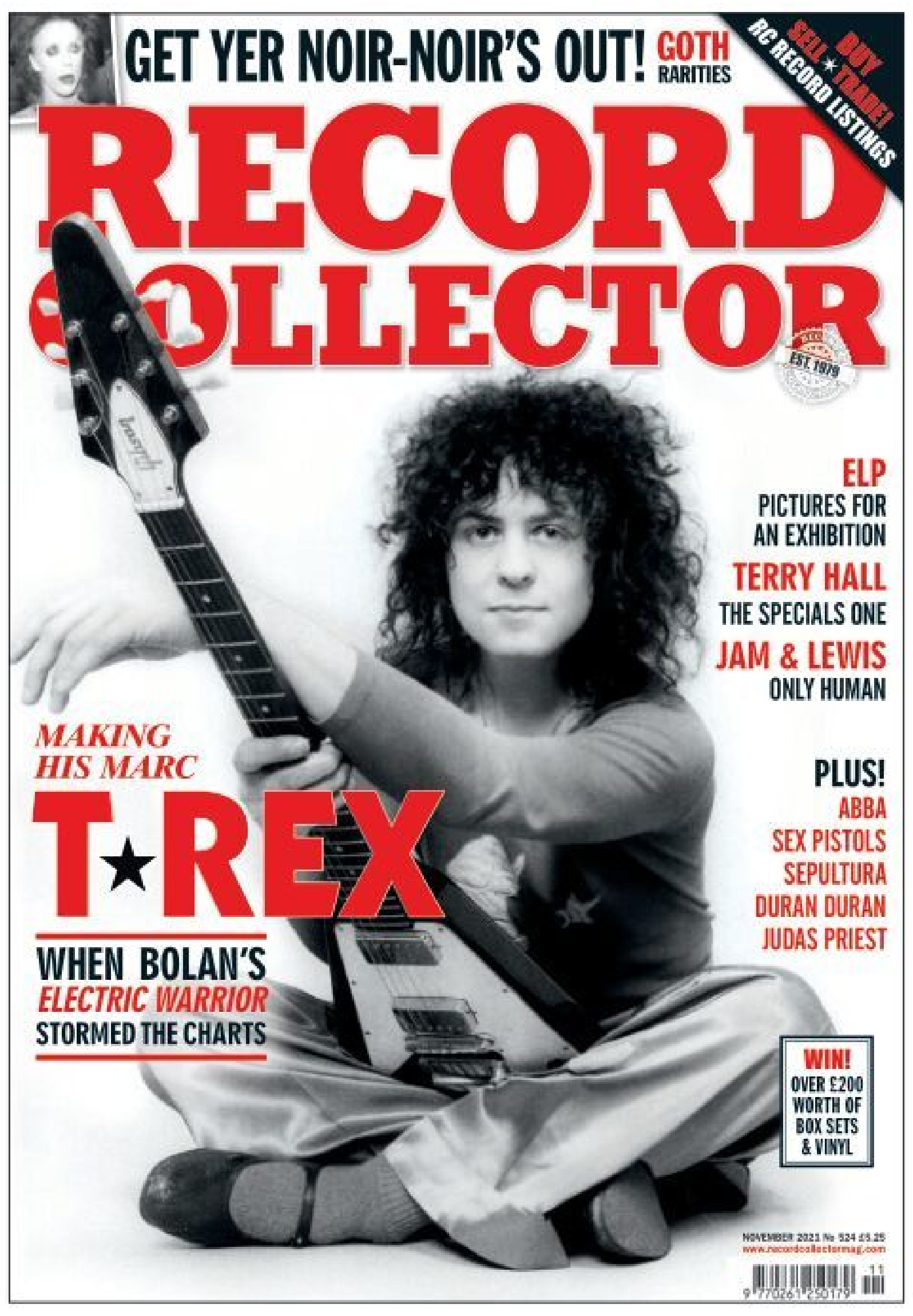
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ONE FOR THE ROAD

By 1995, **R.E.M.** were one of the biggest bands on the planet. *Out Of Time, Automatic For The People* and *Monster* had made the quartet from Athens, Georgia alternative rock superstars and, for their next move, they wanted to make a record on the road. If only they knew how eventful their first tour in six years was going to be. It was a period that took in near-death experiences, emergency operations and sunbathing with Thom Yorke. Somehow, *New Adventures In Hi-Fi* emerged. Through new interviews with **Michael Stipe, Mike Mills,** manager **Bertis Downs** and more, **Niall Doherty** hears all about its dramatic creation.

Photo (xxxxxxxxxxxxxxxxxxxx

"We all lived either in the same house or very close to each other. And we would hang out all day and write songs" (this page, l-r): R.E.M. in 1984, around the time of second album *Reckoning*; in 1986, promoting their fourth LP, *Lifes Rich Pageant*

Michael Stipe admits he approaches the spirit of R.E.M. with a different perspective to everyone else. Where others might think of a jangly guitar, or a raspy yearning vocal, or Losing My Religion, or Man On The Moon, or Everybody Hurts, or It's The End Of The World As We Know It (And I Feel Fine), those aren't the things that go through Stipe's head. For him, what comes to mind is more of an attitude. When the former frontman reflects on his old band, it's an audacity and a desire to challenge themselves that he thinks of, a commitment to not writing the same song over and over. That's the band that Stipe remembers.

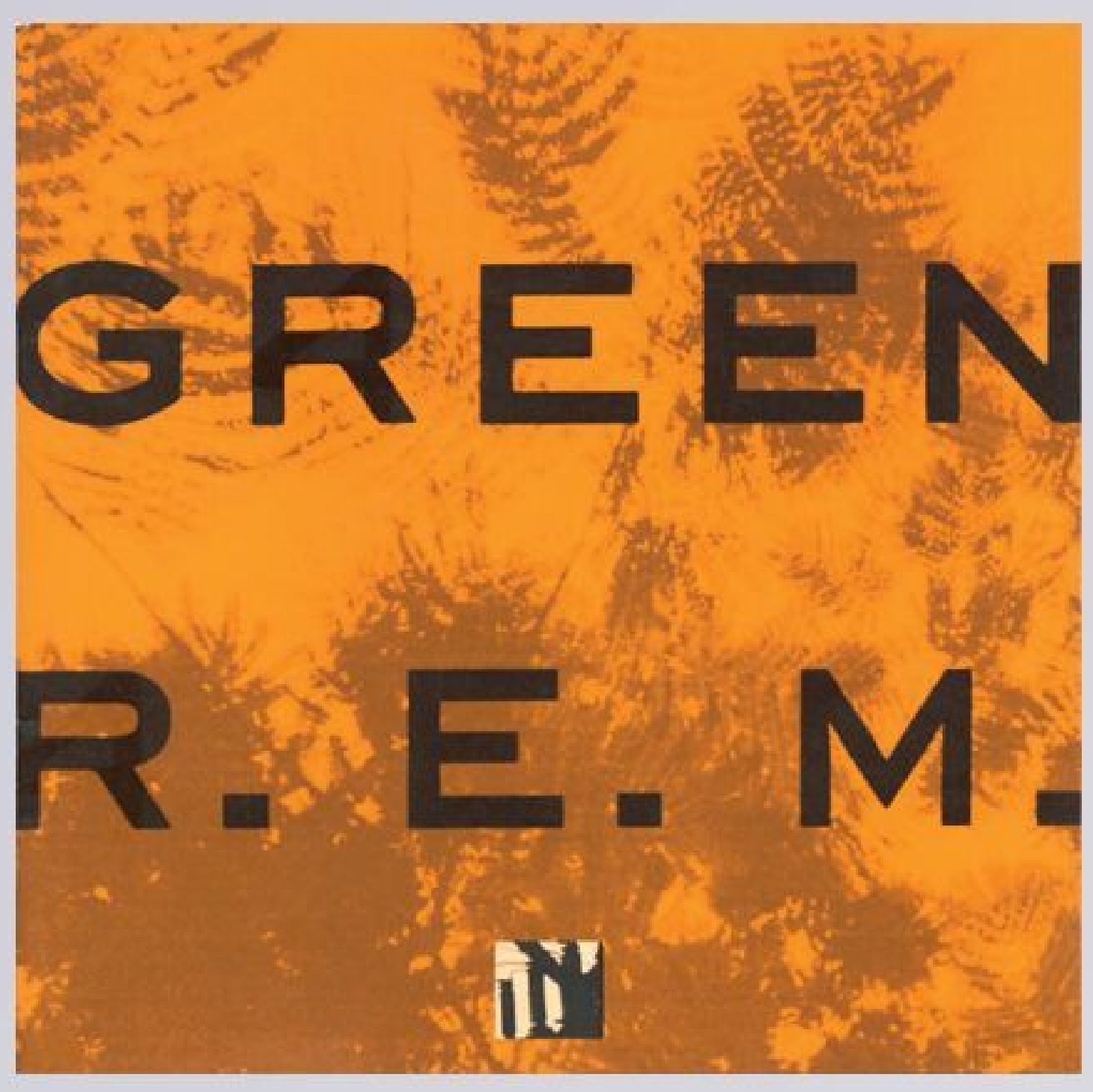
Those traits were cast into the group's 10th album *New Adventures In Hi-Fi,* which is celebrated with a 25th anniversary reissue this month. Released in September 1996, it melded peppy glam-rock anthems, experimental balladry, jagged Americana and breezy piano-pop that, when you looked under the bonnet, wasn't actually so breezy. It was initiated during soundchecks on their 1995 *Monster Tour*, a spell on the road that was by turns triumphant and tumultuous, and then completed in the studio in Seattle.

It captured everything that was great about them. The quartet from Athens, Georgia could be artistic, they could be daring; they could write melodies you could sing along to after your first listen or melodies that would only worm their way in after 10 listens; they could write serious songs and they could write silly songs. *New Adventures In Hi-Fi* covered it all (come on, Zither is a silly song).

"It was somewhat based on *Nebraska* by Bruce Springsteen, more introspective, darker landscapes," explains Michael Stipe, over Zoom from his home in Athens. "The more kind of pop stuff we'd done before it allowed us to really experiment."

Purely by coincidence, on the evening we speak it is exactly 10 years to the day that R.E.M. called time on their career with a short statement posted on their website: "To our fans and friends: As R.E.M., and as lifelong friends and co-conspirators, we have decided to call it a day as a band. We walk away with a great sense of gratitude, of finality, and of astonishment at all we have accomplished. To anyone who ever felt touched by our music, our deepest thanks for listening." Looking back, Stipe remembers it as a sad moment. "It was very bittersweet and not an easy decision for us to arrive at," he states. "But, you know, I can speak on behalf of everyone: we made the right choice, and we did the right thing."

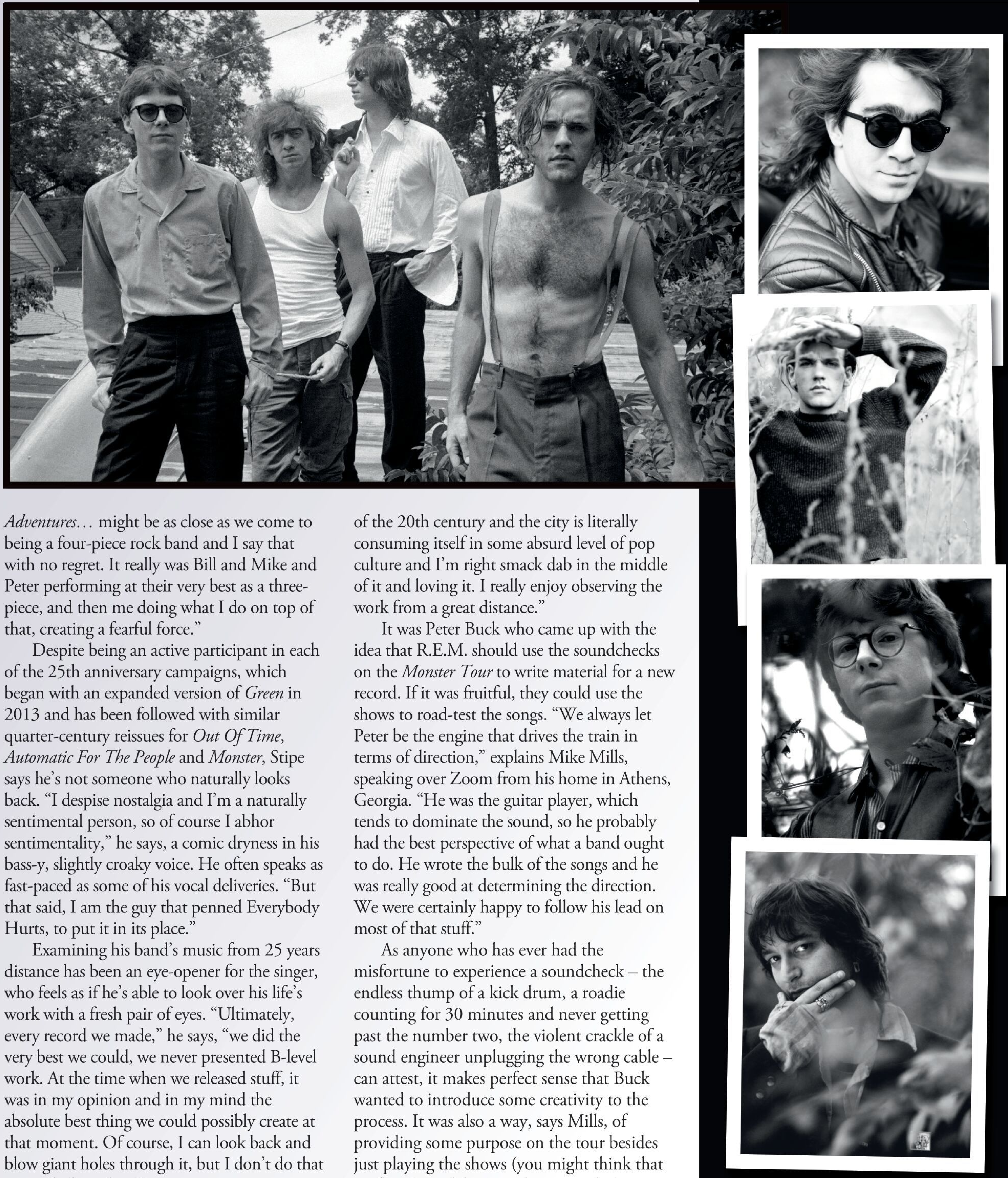
Fifteen years before that, *New Adventures…* marked the end of their glorious first phase. It was the final record they made with drummer Bill Berry, who departed a year after its release. Stipe, Berry, guitarist Peter Buck and bassist Mike Mills had spent much of the previous decade and a half as arty-minded, college-rock heroes building up a diehard fanbase but never really looking like they had the necessary bombast to become massive. But 1987's *Document* and 1988's *Green*, the latter their first major label release after splitting with Miles Copeland's I.R.S., showed they could mix indie sensibilities with muscular anthems. *Green* was a big crossover success but that was nothing compared to what came next: '91's *Out Of Time* and the following year's *Automatic For The People* retooled their sound with country-tinged melancholia and sparse, haunting pop. It made R.E.M. superstars.



Working your way through their discography now, each of their records seems a little like it's trying to swerve out of the way of the previous one. They changed things up again for 1994's *Monster*, full of fuzzy guitar-pop and a glam-inspired playfulness. Arriving a year later, *New Adventures…* felt like a combination of sonic elements from across their whole career. By that point, they had already created the blueprint for alternative rock, showing groups such as Nirvana and Radiohead that artistic integrity didn't need to mean never playing a venue bigger than the Town And Country Club. They were outsiders who allowed themselves to think big and showed that DIY ethics could exist on the grandest of stages. R.E.M. made alternative rock a mainstream concern.

"I've never thought of R.E.M. as a 'rock band'," begins Stipe. "And I'm going to put that in parentheses. I never thought of myself as a rock person. I always felt like I was a punk rocker who was immersing myself into some post-new wave something, really just presenting ourselves as who we were, helping to radically spearhead and alter what pop music was going to become from where it was. With *Monster*, we were having to go on tour and we needed material that wasn't from *Automatic For The People* and *Out Of Time*, we needed big, loud songs, so we wrote a 'rock' record but it's kind of an ironic, distanced version of rock music. *New*

"We needed big, loud songs, so we wrote a rock record, but it's kind of an ironic, distanced version" – Michael Stipe



Monochrome sets (this page, clockwise from top left): R.E.M. in 1987; Berry, Stipe, Mills and Buck in 1988

Adventures… might be as close as we come to being a four-piece rock band and I say that with no regret. It really was Bill and Mike and Peter performing at their very best as a three-piece, and then me doing what I do on top of that, creating a fearful force."

Despite being an active participant in each of the 25th anniversary campaigns, which began with an expanded version of *Green* in 2013 and has been followed with similar quarter-century reissues for *Out Of Time*, *Automatic For The People* and *Monster*, Stipe says he's not someone who naturally looks back. "I despise nostalgia and I'm a naturally sentimental person, so of course I abhor sentimentality," he says, a comic dryness in his bass-y, slightly croaky voice. He often speaks as fast-paced as some of his vocal deliveries. "But that said, I am the guy that penned Everybody Hurts, to put it in its place."

Examining his band's music from 25 years distance has been an eye-opener for the singer, who feels as if he's able to look over his life's work with a fresh pair of eyes. "Ultimately, every record we made," he says, "we did the very best we could, we never presented B-level work. At the time when we released stuff, it was in my opinion and in my mind the absolute best thing we could possibly create at that moment. Of course, I can look back and blow giant holes through it, but I don't do that as much these days."

Ahead of *New Adventures…*'s re-release, recently he sat down, turned off the lights and listened to it from start to finish, away from his phone, TV off, full concentration. He was shocked at the sequencing of it, and also surprised at how much the record referenced the American West. At the time, Stipe had moved from New York to Los Angeles and it's only now, looking back, that he realises how much the relocation had seeped into his words.

"It really ingrained itself into my exploration as a voyeur," he avers. "I'm an observer, I look at things, I take notes and I write little narratives based on that. I absorb it all and then it comes out of songs. It's the end of the 20th century and the city is literally consuming itself in some absurd level of pop culture and I'm right smack dab in the middle of it and loving it. I really enjoy observing the work from a great distance."

It was Peter Buck who came up with the idea that R.E.M. should use the soundchecks on the *Monster Tour* to write material for a new record. If it was fruitful, they could use the shows to road-test the songs. "We always let Peter be the engine that drives the train in terms of direction," explains Mike Mills, speaking over Zoom from his home in Athens, Georgia. "He was the guitar player, which tends to dominate the sound, so he probably had the best perspective of what a band ought to do. He wrote the bulk of the songs and he was really good at determining the direction. We were certainly happy to follow his lead on most of that stuff."

As anyone who has ever had the misfortune to experience a soundcheck – the endless thump of a kick drum, a roadie counting for 30 minutes and never getting past the number two, the violent crackle of a sound engineer unplugging the wrong cable – can attest, it makes perfect sense that Buck wanted to introduce some creativity to the process. It was also a way, says Mills, of providing some purpose on the tour besides just playing the shows (you might think that performing celebratory shows to adoring crowds of thousands around the globe every night would provide enough kicks, but R.E.M. wanted to go further).

"It was a way to give the tour another dimension besides show/sleep/travel/sleep/show," says Mills. One rule was introduced: no songs about actual touring. "We didn't want to make a record about being on tour. We didn't want to write songs about how lonely the road is or how bad the food is or anything like that. So, we made a record that was literally informed by being on tour."

Instigating a new album on the road made perfect sense to Bertis Downs, the group's long-term manager and advisor. He'd seen how the tedium had got to them during a year-long spell on the road to support *Green* in 1989 and thought this was a good tactic of avoiding a repeat. "There's a certain repetitiveness to that, so something that would mix it up and be a bit of a challenge seemed like a good idea. It was fun to hear some of these songs as they developed," he says. Early versions of tracks got their working titles from crew members' middle names,

Photos: Bart Everly / REM Athens Ltd

A previously unseen photo of R.E.M. on tour in 1995: "It got us back to what it used to be, working on the songs together in the same place as though we lived together"

Downs recalls. One track donned Warren became the pulsing rocker So Fast, So Numb, whilst Louis morphed into the melodic chug of Bittersweet Me.

As the first leg of the tour got off to a flying start in Australia in January 1995, writing together every day reminded Mills of the group's early days as students at the University Of Georgia in 1980. "Back in the 80s, we all lived either in the same house or very close to each other," the bassist recollects, "and we would hang out all day and write songs. As life goes on, you become different people, different adults, and you don't hang out 24 hours a day like you used to, so you tend to write songs a little more separately. This got us back to what it used to be, working on the songs together in the same place as though we lived together. There was a bit of a full circle."

While his bandmates were working on new material in soundcheck, Michael Stipe was in a different headspace. Every now and then, he would stand on the side of the stage and see if any vocal ideas would attach themselves to the skeletal pieces of music he was hearing or jump up and join them if a lyric popped into his head but, for the most part, the singer was mentally preparing for the huge show that lay ahead that evening. "I was so focused on performing," he recalls. "Being frontman required an immense amount of psychic energy, to carry the crowd, to lift them, pull them up and out when they were not completely present."

Stipe would spend his days visiting art museums and trying not to talk, saving his vocal cords for the main event. His part in helping to shape these songs would come later. "I was okay with that," he says. "I was like, 'OK, you do your thing over there and I'll do my thing over here, and it'll come together and that will create R.E.M.'"

A little distance was required for this approach. "Those guys understood it, it was nothing personal," he says. "It was not reflective of our relationship in any way at all. But I just had to have my own kind of headspace to do what I did."

Despite that, by the time the European leg of the tour began at the Velódromo De Anoeta in San Sebastian, Spain on 15 February 1995, they did have one new song to unveil. The urgent stomp of Departure had come together the day before, its lyric written by Stipe during an epic 26-hour trip from Singapore to the Basque country. "It's one of the only songs for me that is truly autobiographical realness," Stipe reveals. "It's expressing immense anger through grief. It was written about River Phoenix and wanting to share an experience with him that I couldn't share with him because he had died. I was at that point in grieving where I was just angry. I was upset that I couldn't call him on the phone. I had basically written the lyrics on the back of my plane ticket."

The band had three albums' worth of un-toured material to fit into these shows but Mills says they always loved to get in brand new songs, too. "Peter and I always enjoyed hearing an artist do something that we'd never heard, that was always thrilling for us," the bassist explains. "I mean, we played the hits as well. But we always thought it was another dimension for a certain type of fan to play previously unreleased music."

As the tour continued through Spain, France and Italy, R.E.M. were firing on all cylinders. Stipe remembers feeling like he was at an "audacious creative peak" and everyone was excited about the approaching outdoor leg, their biggest shows to date. "That first month, we were riding high," says Bertis Downs. "There was tons of excitement: Milton Keynes, Slane Castle – it was all laid out for the whole year. And then," he says ominously, "it got interesting…"

The first thing that comes into Mike Mills' mind when he thinks back to the evening of 1 March, 1995, is watching Bill Berry going down on one knee, holding his head. R.E.M. were halfway through a show at Patinoire de Malley, an arena in Lausanne, Switzerland, and the drummer was making his way over to play bass on the *Monster* track Tongue when he suddenly collapsed.

Photo: Chris Bilheimer

'HE'D DO A PETE TOWNSHEND-STYLE KICK'

Director Peter Care recalls Stipe and Co's video heyday

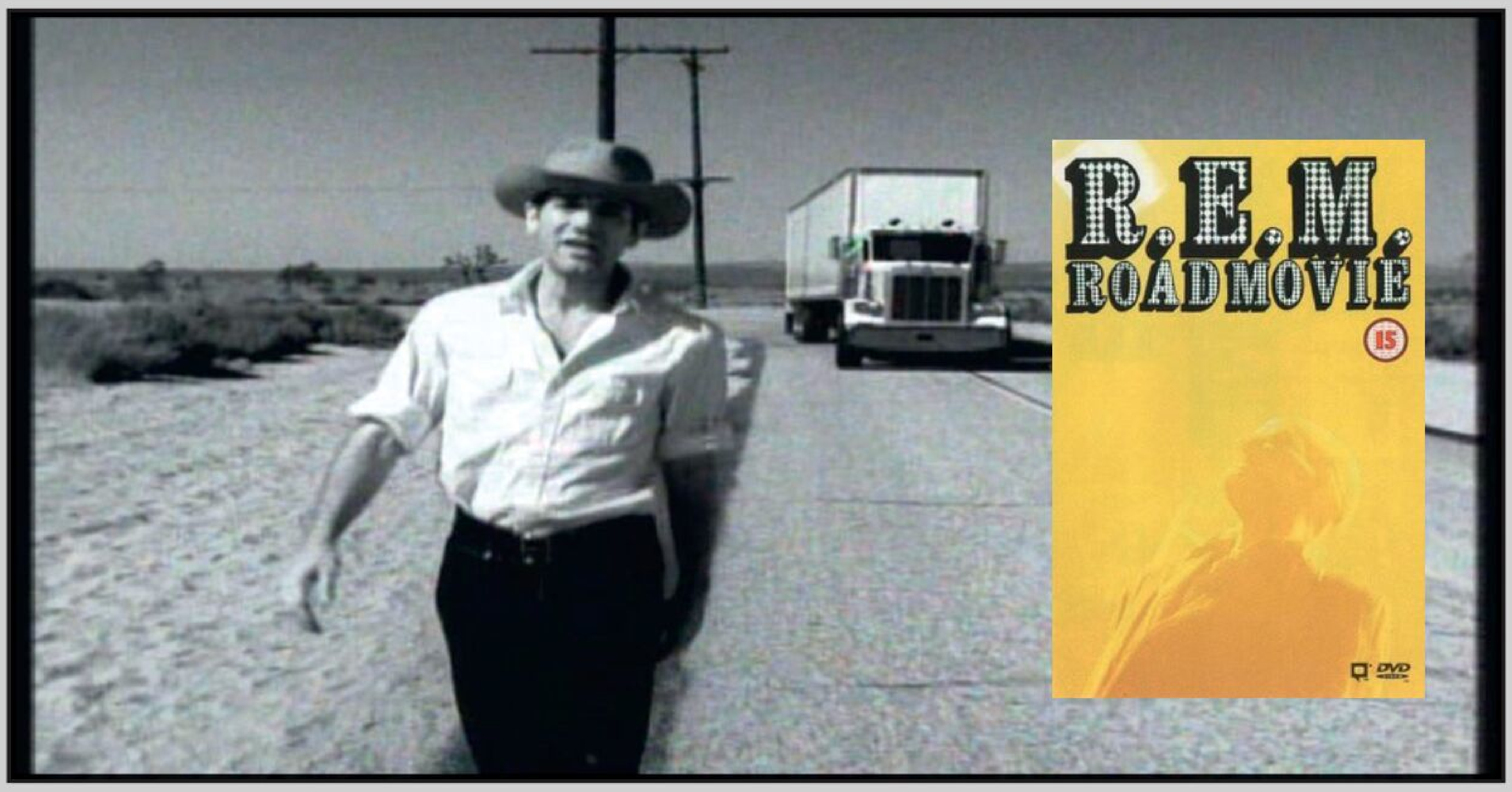
English video director Peter Care directed the videos for some of R.E.M.'s biggest hits, including the promotional clips for Radio Song, Man On The Moon, What's The Frequency Kenneth, Drive and more. He also directed *Road Movie*, the concert film that captured the conclusion of the *Monster Tour*. He recollects meeting the band and the trick to capturing them in concert.

"The first time I met R.E.M. in the flesh was on the set of Radio Song, but before that it was a while talking on the phone with Michael about ideas. I think the band made all the decisions together as a democracy but Michael was the one who made the phone calls to directors. It was a great experience so they asked me back to do a few more. It was the beginning of a trust and faith in each other, the kind of collaboration that you always dream about as a music video director.

"After having done four or five music videos, they asked me to do the concert film. They were on tour so there wasn't a lot of communication with any member of the band. I put together a crew to come to Atlanta, people who I thought were fans of R.E.M., people that could operate cameras that weren't just guns-for-hire. We shot for two nights out of the three. The way we did the movie, the idea was that each song would have a different feel to it, so one song would be hard cuts, another one would only have three shots, two cuts, another song would have dissolves. It was a very unconventional way of covering a concert.

"The projections were an integral part of the whole thing: we wanted them to feel like filming a fifth member of the band – well, seventh, actually, because they had a couple of guest musicians with them. The director of photography Lance Acord volunteered to go up in the lighting rig with a handheld camera and strap himself in. He shot for one whole night just hanging on with a strap around his waist, looking down on the band. He got some amazing stuff.

"The most important thing in capturing R.E.M. live was getting the balance between Michael being the focus and not losing sense of the other members of the band. Which wasn't easy, because Peter Buck liked standing in the shadows. Every now and again, maybe twice in a song, he would come out into the light for a little bit, do a kind of Pete Townshend-style kick, and he'd go back into the shadows again. With Michael's performance, you just follow him with four or five cameras and you're done."



"We stopped the show to see how things were," remembers Mills, "but we certainly didn't think it was immediately life-threatening." With Berry unable to continue, they completed the show with Joey Peters, drummer with support band Grant Lee Buffalo, behind the kit. "He did an admirable job for a guy who wasn't in the band. Then, of course, the next day we found out it was a little more than we thought and everything else fell away except Bill's health."

Doctors had diagnosed Berry with a ruptured brain aneurysm. "We put a good spin on it publicly, but the truth is Bill almost died and he almost died more than once," recalls Stipe. "It was absolutely terrifying and it was truly horrific. He came through, it's truly miraculous. He also happened to have an aneurysm less than five kilometres from the best hospital in the world to have surgery for aneurysms; he was very lucky."

"One lesson we took away from it," adds Bertis Downs, "is that if you're ever going to have a brain aneurysm, have it in Switzerland. The best doctors in the world were there. We had brilliant brain surgeons and we still keep up with them to this day."

Once it became clear that Berry was going to survive, it became a question of where to reside while he recuperated. The rest of their European tour cancelled, the band resolved that everyone would stay in Switzerland with Berry until he was well enough to travel and began looking into finding a location where they could all hang out together as they watched their friend get better. They waited for Berry to decide if the tour would continue or be scrapped completely. "If Bill didn't want to do it, or was unable to do it, then we wouldn't do it," says Mills.

"Bill just wanted to get to the point where he could perform again," says Stipe. "We were, of course, supportive of that but a bit terrified because it was really drastic brain surgery that he had. He looked like the Elephant Man for a while. It was really very serious surgery."

R.E.M.
OUT OF TIME

AUTOMATIC FOR THE PEOPLE
R.E.M.

The doctors signed Berry off to play drums again and the prospect of continuing the tour, Stipe says, was a nice thing to hold up as part of his physical and mental therapy. "We gave it the necessary amount of time that it needed," Stipe remembers, "and then added a month."

The tour restarted on 15 May at the Shoreline Amphitheatre at Mountain View, an outdoor arena in the San Francisco Bay Area. "Welcome to the Aneursym '95 tour," Stipe told the crowd from the stage, but there were to be no medical emergencies that night and Berry got through his first show back without any hiccups.

"I feel a big sigh of relief," Berry told MTV after the gig. "It hit me, 'You got through it, my head doesn't hurt.'"

"I'm pretty sure at the end of the show, Bill walked out from behind the drum kit and we all hugged each other onstage and I think I burst into tears," Stipe recalls. "I cried like a baby. I was so relieved that Bill made it through an entire show and he was absolutely fine. He was going to be okay." They were back on track.

Returning to Switzerland in early July to headline Out In The Green festival, the doctors who saved Berry's life were invited backstage to meet the band. "That was a great homecoming for them," Stipe notes. "Bill didn't really remember them because he was out most of the time, but the rest of us

> "It was really drastic brain surgery that he [Bill] had. He looked like the Elephant Man for a while" - Michael Stipe

‘THEY WERE ON A STADIUM FOOTING’

Live promoter Bob Gold on R.E.M.’s 90s pomp

Bob Gold (pictured on the left of the photo with Bertis Downs) was R.E.M.’s live promoter throughout their career. He recounts the band’s early shows, the leap to playing stadiums and explains why it’s much easier to cancel a tour than it is to book it.

What comes to mind when you recall the *Monster Tour*?

It was their first stadium tour, so it was all very exciting and it kicked off fantastically. Then it was one hiccup after the other, but it turned out very well and thank God everyone was fit and healthy at the end of it all. It was always on the cards that they would be touring *Monster*, having not toured since *Green*, and so many territories had opened up for the band that we’d never played before. It turned very much into a world tour rather than just sections. Plus, the band wanted to do as many open-air dates as possible. From day one, they always had a healthy attitude towards European festivals - they liked them maybe more than the American side of it. We’d played [Belgium festivals] Rock Torhout and Rock Werchter very early on in their career and they thoroughly enjoyed it, and we’d played a few Swiss festivals before that as well.

What can you remember about ticket sales? Was it a roaring success straight away?

It was. When we opened up, the tickets just flew out. and we rolled into second nights and third nights straight away. It was a huge demand because I suppose 70 percent of their audience who’d bought the previous albums hadn’t seen the band live. The ticket sales told me that this was a band now on a stadium footing. Worldwide there was a huge demand.

Did it feel like a big step up from the *Green* tour in ’89?

Yeah, it was, but it wasn’t a surprise because record sales had shown that this band was a worldwide success now. Prior to that, the band had toured on every album. We started with Dingwalls and The Marquee in London playing to 200-odd people and each time they toured, it would be that much bigger - we started with small clubs, then we went into ballrooms, then theatres, then arenas and that’s when the band decided to give it a rest for a few years. But from there it was an obvious jump into the stadiums.

How much of an admin headache was it for you having to cancel all those dates while Bill Berry and Mike Mills recuperated?

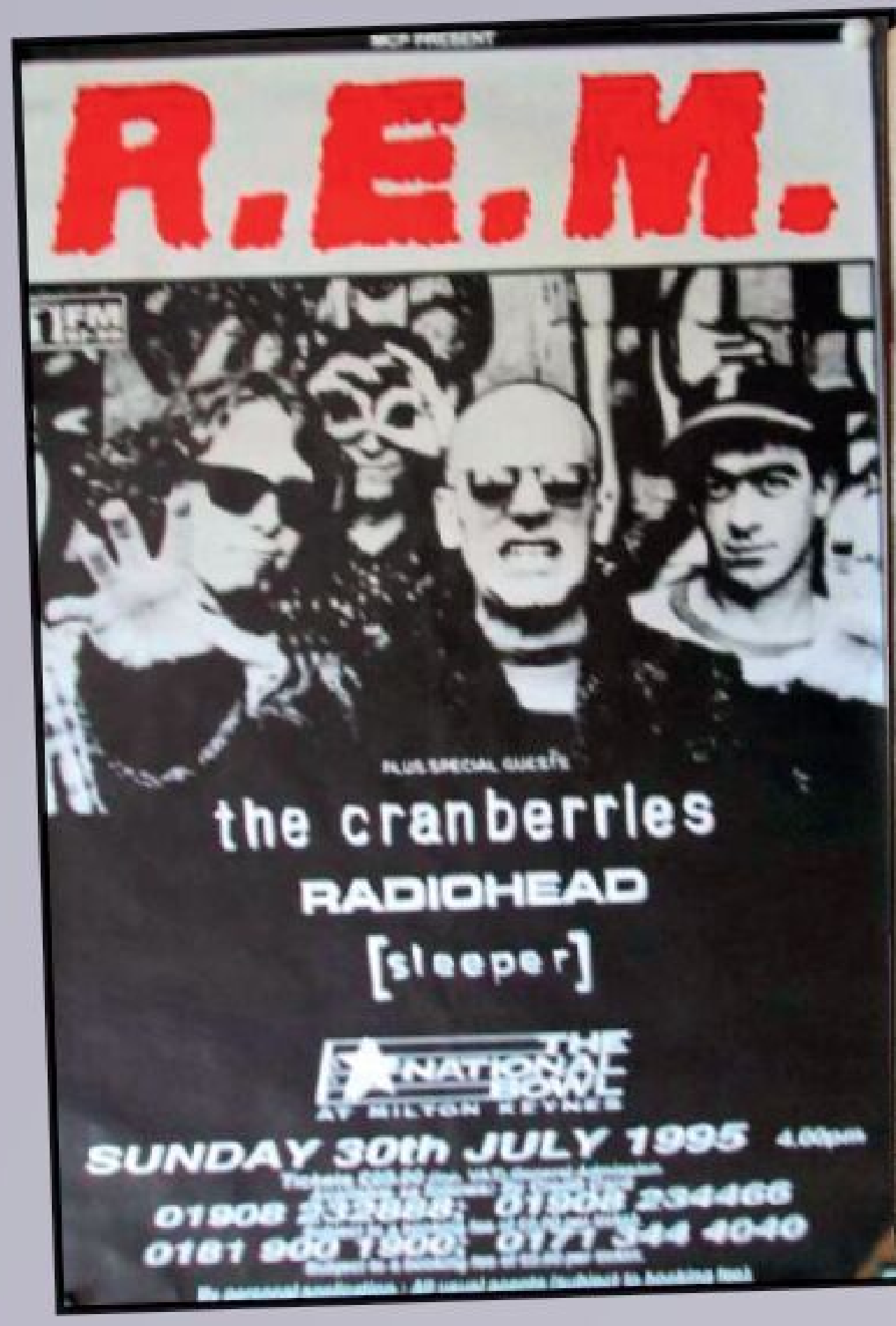
A world tour like this for any band, be it Billie Eilish or Blur, Radiohead or Red Hot Chili Peppers, it takes a good year to plan it, book it, organise it and get everything into shape. But it just takes just one phone call to cancel it! You get everyone on the phone at once and explain the situation and everyone has to go back to the insurers and claim on insurance or you roll it over and hope they’ll come back to the new shows and new dates. It was very upsetting and it was still worrying with Bill because he’d just come out of a huge brain operation and we weren’t too sure how he was going to perceive the rest of the tour. It was walking on eggshells to make sure that the tour would restart.

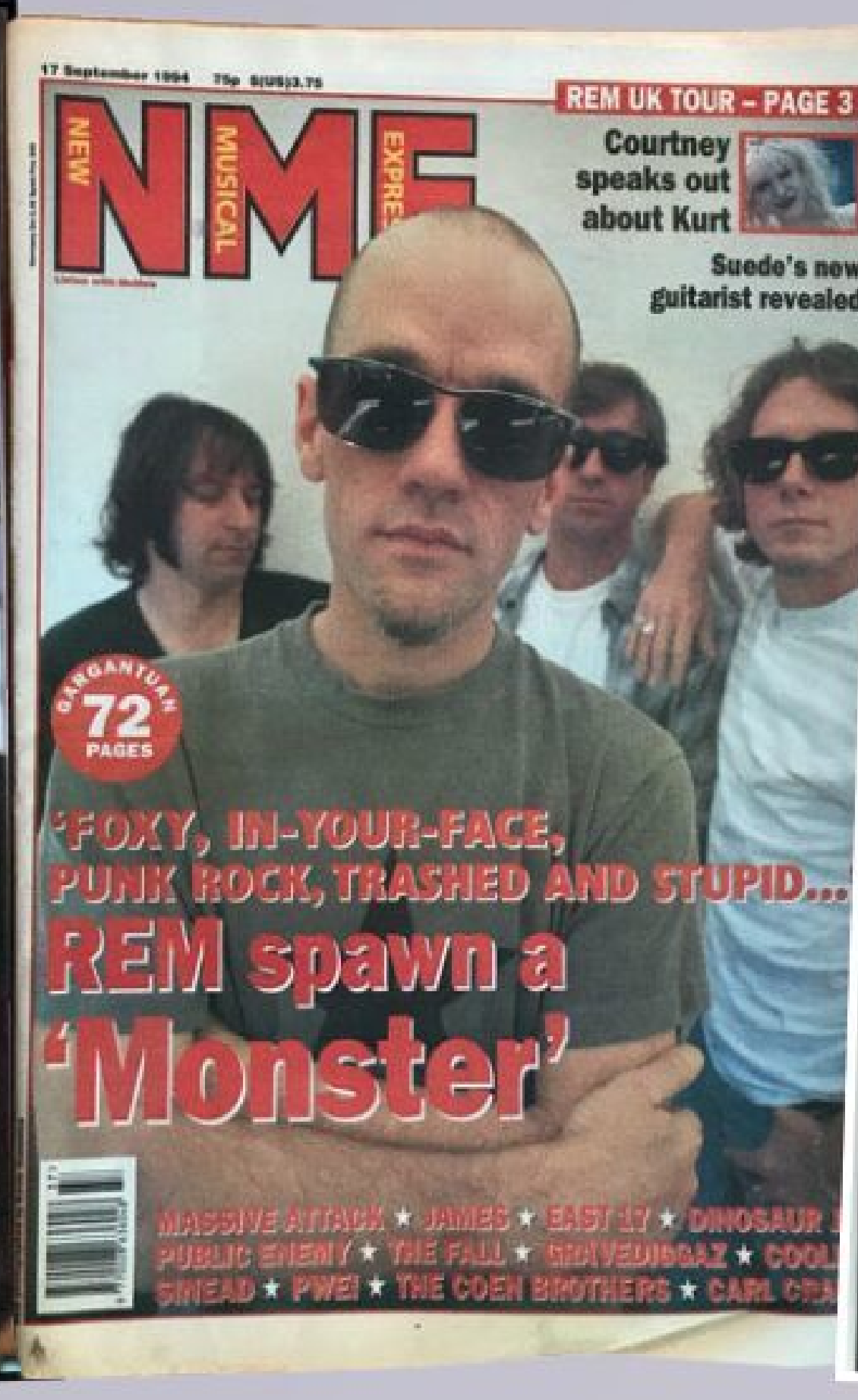
At which point did you consider it a success?

When we did Slane Castle in Dublin. It was an absolutely beautiful show, a lovely, beautiful, warm day. The band have always had a very strong affinity with Dublin and Ireland. I remember driving back to the hotel and I breathed a sigh of relief, thinking, “Okay, we’re back up and running.”

“This star thing, I don’t get it”: a view from the lip of of the stage at R.E.M.’s show at Cardiff Arms Park, 23 July 1995

Photo: Getty

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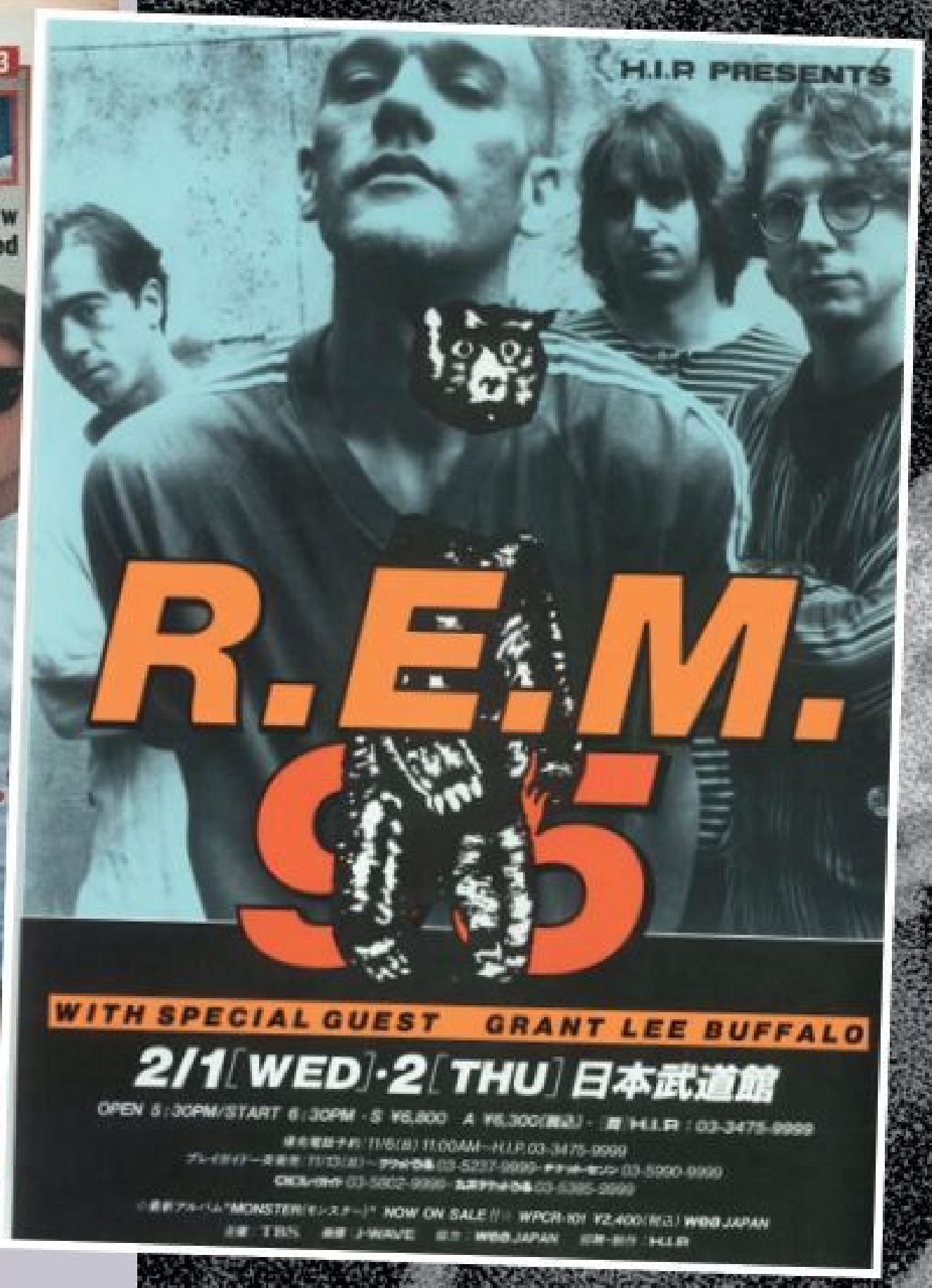
PUBLIC ENEMY ★ THE FALL ★ GRAVEDIGGAZ ★ COOL
SINEAD ★ PWEI ★ THE COEN BROTHERS ★ CARL CRA


H.I.P PRESENTS
R.E.M.
95
WITH SPECIAL GUEST GRANT LEE BUFFALO
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End of the road: Stipe onstage with R.E.M. at The Omni, Atlanta, GA, on the final leg of the *Monster Tour*, filmed for *Road Movie*, November 1995; bottom right: taxi for R.E.M., London, 1995

certainly did. So that was really nice."

The group's mammoth UK shows were only weeks away, but first there was another medical emergency to overcome. The previous year, Mike Mills had undergone surgery for diverticulitis, a digestive condition that affects the large intestine. There had been a 2% chance that connective tissue could constrict the internal organs in the wake of the operation, and Mills found the odds going against him as he struggled through shows, often having to be helped onstage. After numerous doctors struggled to diagnose the problem, eventually his GP back in Athens advised that he required immediate emergency surgery. "The R.E.M. ethic was always, 'If you're not in the hospital, you're onstage.' I was both!" laughs Mills today.

Yet more gigs had to be cancelled and now the UK leg, taking in giant shows at Dublin's Slane Castle, Cardiff Arms Park, Huddersfield's Alfred McAlpine Stadium, Edinburgh's Murrayfield Stadium and The National Bowl at Milton Keynes, was touch and go. Bertis Downs remembers asking, "If all goes well, when would Mike be able to recover for?" The surgeon told him, "10 days or so".

"Slane was 11 days away," Downs recollects. "And Mills took care of himself. He had good medical care, he did exactly what they asked him to do. The idea that we would have had to cancel all those earlier indoor shows in the spring and then cancel the entire outdoor shows… I don't think we ever could have come back. At that point it would have been like, 'Come on, guys', even though they were clearly matters beyond our control."

Stipe would make it three casualties out of four when he underwent a hernia operation later that summer, but Mills refuses to countenance the *Monster* jaunt as a "cursed tour". "We never thought that," he asserts, "it's completely inaccurate." Instead, opines the amicable bassist, it was simply the law of averages catching up with them. "We'd been remarkably disaster-free for the first 15 years of our existence, and then all of a sudden you're doing a very difficult tour and three completely unrelated things happen to the band. Nobody ever thought anything mystical or weird about it. We did joke that Peter would be looking both ways when he crossed the street, but we never felt any sort of negative thing about the tour itself."

The National Bowl, Milton Keynes, 30 July 1995. It's a scorching hot summer's day at this 65,000-capacity amphitheatre in Buckinghamshire. Backstage, Michael Stipe sunbathes with Radiohead's Thom Yorke outside one of the dressing rooms. The Oxfordshire quintet, plus Sleeper and The Cranberries, are supporting today and this is the first time the two singers have met. It is the start of a long and deep friendship between the pair. Tonight is the last show of what has been a triumphant run of British and Irish gigs for R.E.M., a week that their camp will look back on as a defining moment in their history. "We called it The Week That Was," says Bertis Downs. "We felt so lucky that those late dates in July happened."

Stipe loved being in the position of hand-picking some of his favourite acts to support them that week. The previous night, Blur had been among the groups who opened up for them. "I was always a fan of Blur," he says now, "and so being able to see them perform was a great joy."

For Mike Mills, it was impossible not to cast his mind back to the prior occasion that they'd played Milton Keynes Bowl, 10 years previously. As they propped up the bill at The Longest Day, an event headlined by their future pals U2, in 1985, the audience informed them what they thought of the set in the age-old British manner. "We had large bottles of piss helicopter the stage," says Mills, "so it was kind of gratifying to come out and be the headliner and have everyone love you."

Mills undoubtedly found himself thinking back to the road that had got them here, too. It was 12 years before that R.E.M. played their first UK show at London's Dingwalls on a damp and rainy night in November 1983. Lemmy was in the audience, as was Thin Lizzy's Phil Lynott. "We had a good crowd, we had a lot of fun," says Mills. "We were thrilled to be in England. I was discovering the joy of a pint of bitter. It was a super time. It was definitely a culture shock, the way the housing was set up, the way the television was rather strange. There wasn't really a whole lot to eat except curry, which is fine, we love curry, but there just wasn't much else."

R.E.M.'s bassist believes it's a blessing that the band didn't have instant success anywhere, that they took incremental steps with every record and each tour without ever feeling like they'd missed a few rungs on the ladder. "Obviously Losing My Religion jumped the dial up to the top," he reflects, "but other than that, everything had been gradual, including England. Each tour we did got a little more comfortable, a little more people. By the time we got to the big shows, we felt like we'd earned that success. We worked really hard to get there."

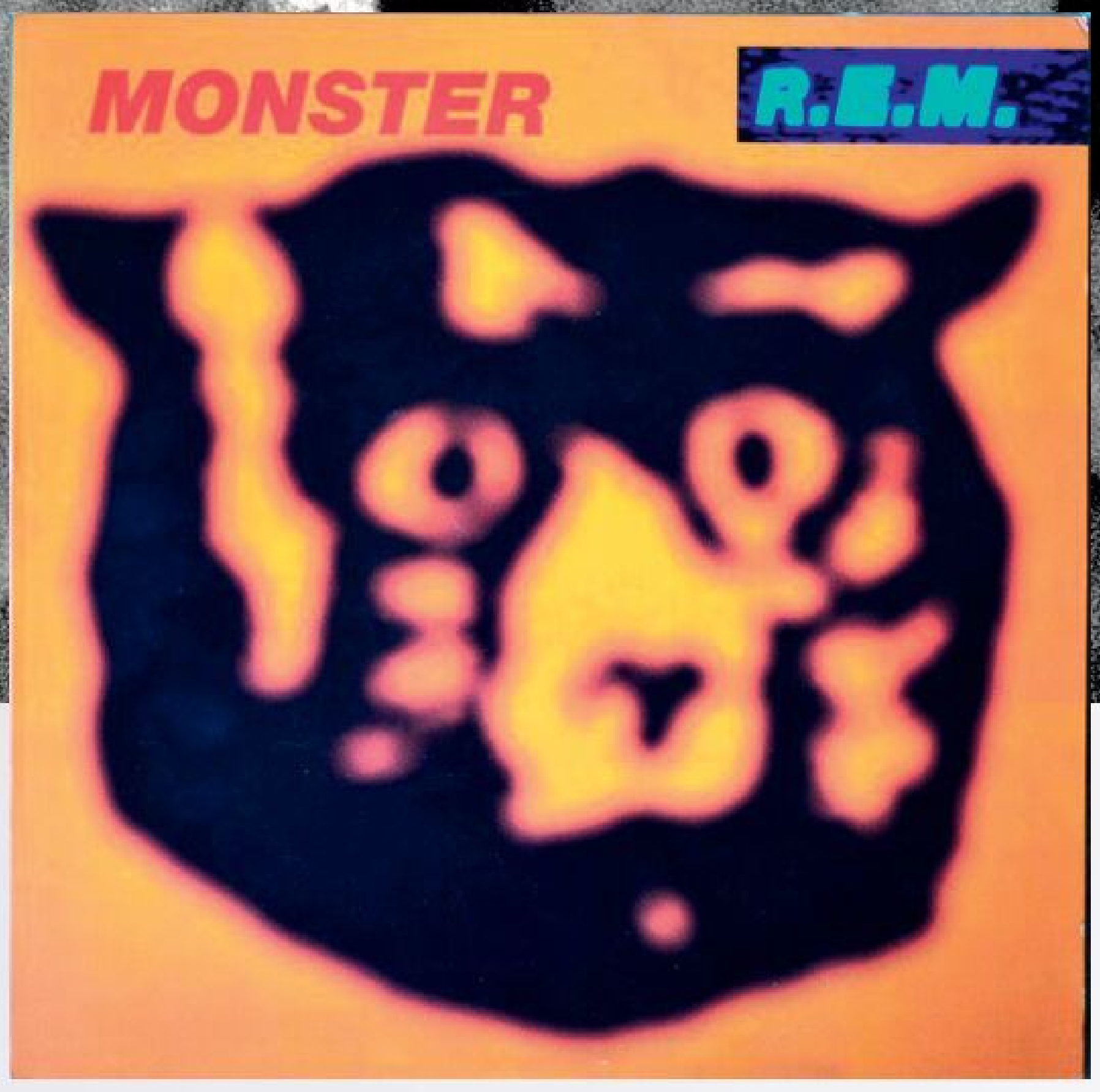
Getting to play those as-far-as-the-eye-can-see mega-gigs never got old for Mills. Similarly, he always revelled in playing the band's hits. "Not to sound naïve, but it's kind of a dream," he says. "Losing My Religion was a hit literally all over the world and people loved it and we never got tired of playing it. You know the stories about bands that have one or two hits and they never want to play them again because they have to play them every night? We never felt that way. Losing My Religion was something I looked forward to every night, Man On The Moon the same thing. Playing them was like seeing an old friend: you know you're gonna go out and have a really good knees-up and that's what we did."

At shows like Milton Keynes, Stipe would spend the hours preceding stage-time desperately trying not to think about what he was about to do. He'd watch the opening bands and challenge himself with the idea that each was raising a bar he needed to live up to. He says it always took him three songs to hit his stride but, after that, the adrenaline kicked in and he felt unstoppable.

"I became a Colossus Of Maroussi, like I can do anything, Henry Miller is gonna write a book about me," he declares, grandly. "It's an absurd journey through adrenaline, something that all of us will experience at least once in our lives, but I experienced it as part of my job for the better part of 32 years."

"[Last time] we had bottles of piss flying at the stage. It was gratifying to have everyone love you" – Mike Mills

Photo: Getty



R.E.M.
NEW ADVENTURES IN HI-FI

At that point in his career, Stipe had become a natural stadium-rock frontman, a charismatic, magnetic ringleader who could effortlessly connect with an immense sea of people. "I had become this creature that could do that thing and do it really well. I was really performing, I was excited with what we were offering, excited by the show and the lights and the movies, all the stuff we were presenting to the audience. I made myself bigger than life in order to actually engage that size audience."

He took some inspiration from British glam rock, he remembers, as well as Iggy & The Stooges, New York Dolls and the ironic theatrics of U2's *Achtung Baby* and *Zooropa* tours. "Being able to look at themselves from a distance and also kind of laugh at themselves and make fun of themselves, I took a lot from that," he says of Bono's crew. "I'm grateful to them for providing that example."

During one last trek across the US in autumn 1995, more and more of the material that would make up *New Adventures In Hi-Fi* began to appear in R.E.M.'s live set, with recorded versions being captured in soundchecks and gigs. The sweeping rock of Undertow was committed to tape, as were versions of Electrolite, Binky The Doormat, So Fast, So Numb, Low Desert, Leave and The Wake-Up Bomb. The wacky instrumental Zither was recorded in the expansive bathroom of a sports team, but not all on-the-road cuts made the record.

"We had some issues with Be Mine," Mills says of the album's lo-fi ballad. "We had a great version that I recorded on the bus; it's so good but there's a hum from the bus that made it unusable." After all the near-death experiences, the medical calamities and heady triumphs, the *Monster Tour* concluded with a trio of victory laps in their home state, three nights at Atlanta's The Omni that were filmed for Peter Care's concert film *Road Movie* [see panel].

After a short break and a two-month period going through everything they'd recorded at John Keane Studios in Athens, R.E.M. entered Bad Animals Studios in Seattle with long-term producer Scott Litt to complete work on *New Adventures In Hi-Fi*. "The onus was largely on me to complete the songs by writing a lyric and a melody and then talk to the band about arrangement," Stipe explains. "Some of the stuff that had been recorded live needed to be re-arranged and some of it was able to stay the way it was. Like the song Leave, it goes on for seven minutes. That was a choice at the time and I would probably shorten it if I were working on it now. But it's still a beautiful song and it pulls you into a vista and an atmosphere that is truly cinematic, that spoke a lot to how I interpret music. I close my eyes and I see a landscape. When I knew R.E.M. had done something well – [that] was when I could close my eyes and I would see a movie, I would see this cinematic stretch of narrative and sound."

As a result of his living on the West Coast, the desert and the history of the modern US had taken root in Stipe's writing. "You know, LA is a desert, Southern California is a desert, Nevada and parts of Arizona are desert and we colonised and created these giant cities in the desert, so there are songs and references to water rights," he muses. "There are references to electricity and the distribution of goods throughout the songs, in tracks like Low Desert and Electrolite and How The West Was Won And Where It Got Us and Leave."

At the time he speaks to *RC*, Stipe is putting together a book of his lyrics and he says there's an entire chapter dedicated to the American West from things he wrote with R.E.M. Other recurring themes he's noticed from across his career include movement, travel velocity and an overriding sense of displacement. "What could be more 21st century than that?" he says, looking back. "We are for the rest of our lives going to experience a present and a future of refugees, be they political or environmental."

Stipe says that feeling of self-dislocation and not having a home as much as having a base goes back to his youth as the son of a US Army serviceman, constantly moving. "We had a very peripatetic, nomadic upbringing as kids, my sister and I. But then, we finally settled in Athens, Georgia when my father retired, only for me to form a band and start *really* travelling as a 20-year-old. I never looked back." Pre-Covid, Stipe would move on to a new place every two or three weeks. He's hyperactive, he says, and he was born that way. "I came into a fever at the age of two that almost killed me, and it boiled my brain. So, I approach things in a somewhat different way than most people."

It wasn't until R.E.M.'s third album, 1985's *Fables Of The Reconstruction*, that Stipe began to feel comfortable with his lyrical output. "Until then, I was really recording stuff that we had performed live, some of it complete nonsense," he says. He believes his words on their 1983 debut *Murmur* should be treated in the same way as the vocals of Sigur Rós, Cocteau Twins or Athens' other significant post-punk quartet Pylon: essentially melodic gibberish. "It's the human voice as an instrument and the experience of listening to something for its emotive and emotional attributes much more than any kind of narrative or sensible storytelling," he

MONSTER
R.E.M.

Armchair adventurers – R.E.M. work on songs for *New Adventures In Hi-Fi*, 1996 (clockwise from top left): Bill Berry, Michael Stipe, Peter Buck, Mike Mills. Opposite page: Stipe and Mills onstage in Atlanta, November 1995

ventures. “It wasn’t until *Fables Of The Reconstruction* that I felt I had created a little niche where I could work and reached a level of discernible accomplishment.”

The words to one of the key tracks on *New Adventures…*, and one of the band’s greatest ever songs, are more a recitation than a song part. The frontman can remember the moment he first heard the music for the song that would become E-Bow The Letter during a soundcheck, thinking to himself, ‘I’ve got something for this’. He ran to their tour bus, dug through his suitcase and pulled out a letter he’d written – undelivered with the intended recipient never disclosed – and ran back onto the stage and started reading it out over the music. It turned into the swaying drone-folk ballad with a spoken word vocal that features a stirring croon from guest Patti Smith.

“We had become friends at that point,” says Stipe of the punk poet’s cameo. “Of course, she was my mentor who made R.E.M. a band in the first place. She was the person that both Peter and I referenced in our first meetings with each other, someone that we greatly admired. She was our hero. Getting to meet her and becoming friends was a great honour.”

R.E.M. had attempted to work with Smith before but it was a non-starter. “I had written Everybody Hurts as a duet,” Stipe reveals. “I wrote it with the idea of approaching Patti Smith to sing a duet with me. We approached her and it just wasn’t the right time for her to do something like that. So, when E-Bow The Letter came along, I think we were all thrilled, including Patti, to work on something together.”

E-Bow The Letter was hardly the sort of thing that your dad was going to whistle along to, a track that wouldn’t appeal to anyone who’d got into R.E.M. because they loved blasting Shiny Happy People out of their Ford Mondeo. The decision to release it as the lead single was a sign of the band trying to push the boundaries as far as they could, says Stipe.

“We were in a position to create power with MTV and with radio,” he states. “That alone is why we released the most un-single-like song ever recorded as the first single, effectively tanking the record in terms of being able to chart, but that’s okay. We were proud of it, and I’m still proud of doing that. R.E.M. were hugely famous at that point and radio had to play what we put out. So, we were like, ‘Let’s push this as far as we can.’”

“Arrogant bastards!” laughs Mike Mills of the decision to lead with it. “It was obviously not a good career move. We were

> “I’m proud that we stayed together for that long and did that much good work. And we’re still friends” - Mike Mills

confounding expectations. Shit, we led *Up* [the follow-up album, from 1998] with Airportman, one of the most obnoxious songs in the history of R.E.M. We didn't mind shaking the boat a little."

E-Bow The Letter was released in the UK on 19 August, 1996, with *New Adventures In Hi-Fi* following on 9 September, 1996. The album entered the UK charts at No 1 (so much for tanking!) and, while sales were lower than the colossal figures for *Out Of Time* and *Automatic For The People*, it went on to sell a just-about-respectable seven million copies.

"I thought it was a demanding record, I thought it was a challenging record, it's diverse, it's long, it's got some things where… let's just say their charms are not immediately apparent," Mills considers, "which is great, because I'd rather have a song that sounds better the 50th time you've heard it."

Bertis Downs thinks that the whole experience of creating *New Adventures…* on the road taught R.E.M. that they could make a record anywhere. Down the line, the band would work with Jacknife Lee on their 2008 record *Accelerate*, the Irish producer insisting the band set up at a chapel in Athens to record rather than head into a traditional studio. Downs sees a direct correlation between the two scenarios. "Before *New Adventures…*, it would never have occurred to the band to do things quite so weird, quite so out the way," he says.

They didn't know it at the time of release, but *New Adventures…* was the end of an era for R.E.M. In October 1997, Bill Berry announced his departure from the band. "I'm kind of ready to sit back and reflect and maybe not be a pop star anymore," said the drummer. "He decided that was enough travel, enough being in hospital beds in Europe, he wanted to live a quieter life," says Downs. "It was a good decision for Bill at the time. They stayed very close. Bill is very much a part of the legacy."

And so began a new phase for R.E.M. as a trio, a period in which there would be more highs and more huge shows, until their eventual dissolution in 2011. *New Adventures In Hi-Fi*, though, marked the conclusion of their imperial phase. Their debut single Radio Free Europe turned 40 earlier this year and Stipe messaged his old bandmates about the anniversary. "I texted the guys," he says. "And we all said, 'Wow, I can't believe it's been this long.' Forty years is a long time. It's two thirds of my life. It's crazy."

For Mike Mills, the achievement is that they managed to keep going as long as they did. "I'm proudest of the entire package," he says, "that we stayed together for that long and did that much good work. I think one of our greatest legacies is showing that you don't have to take the prescribed route. And we're still friends. That is a rare accomplishment."

They were a rare band. As Michael Stipe will tell you, more than the songs and the gigs and the sales and the singalongs, R.E.M. were an attitude. Cherish them. RC

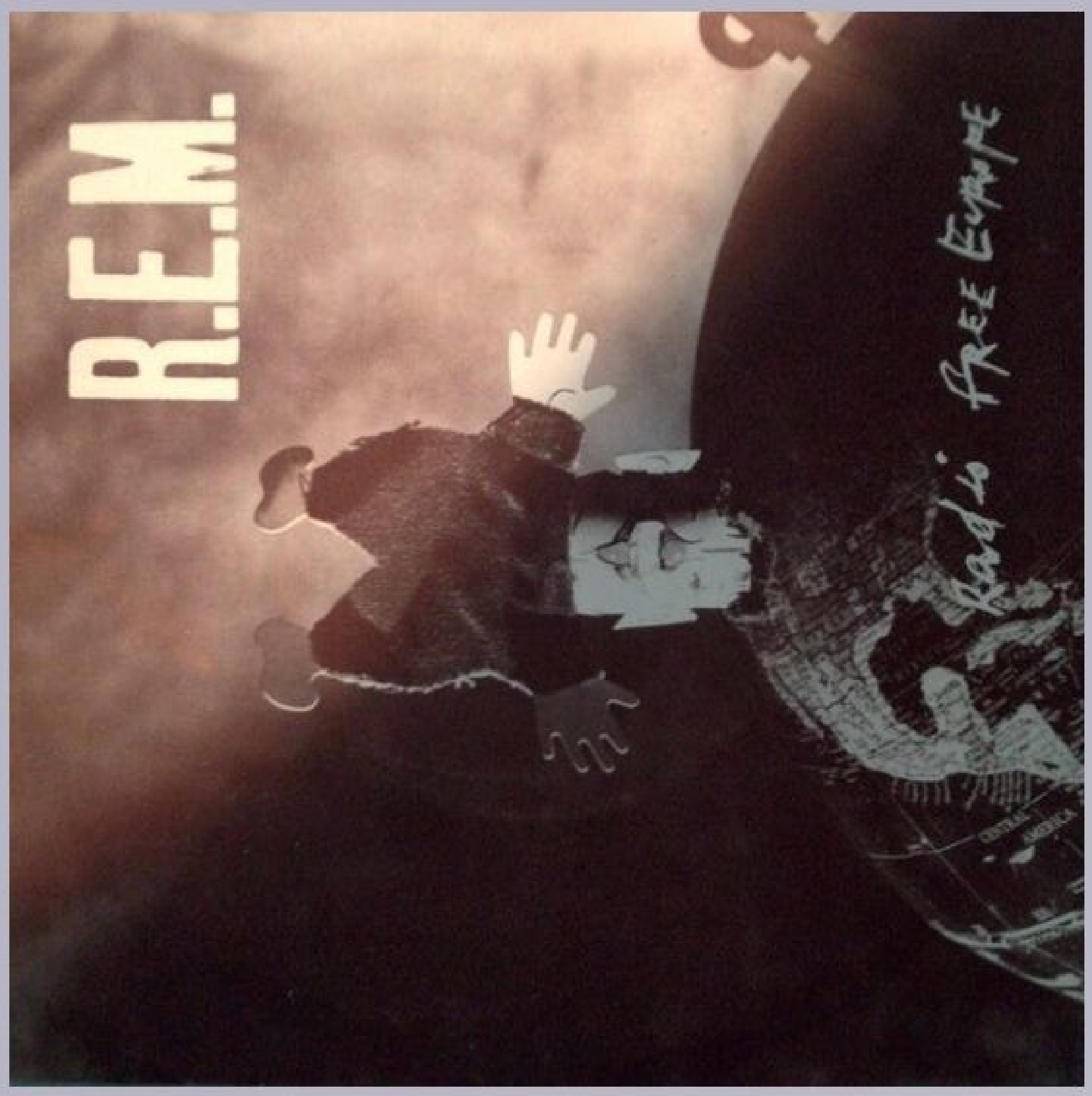
New Adventures In Hi-Fi ***is reissued by Craft recordings.***

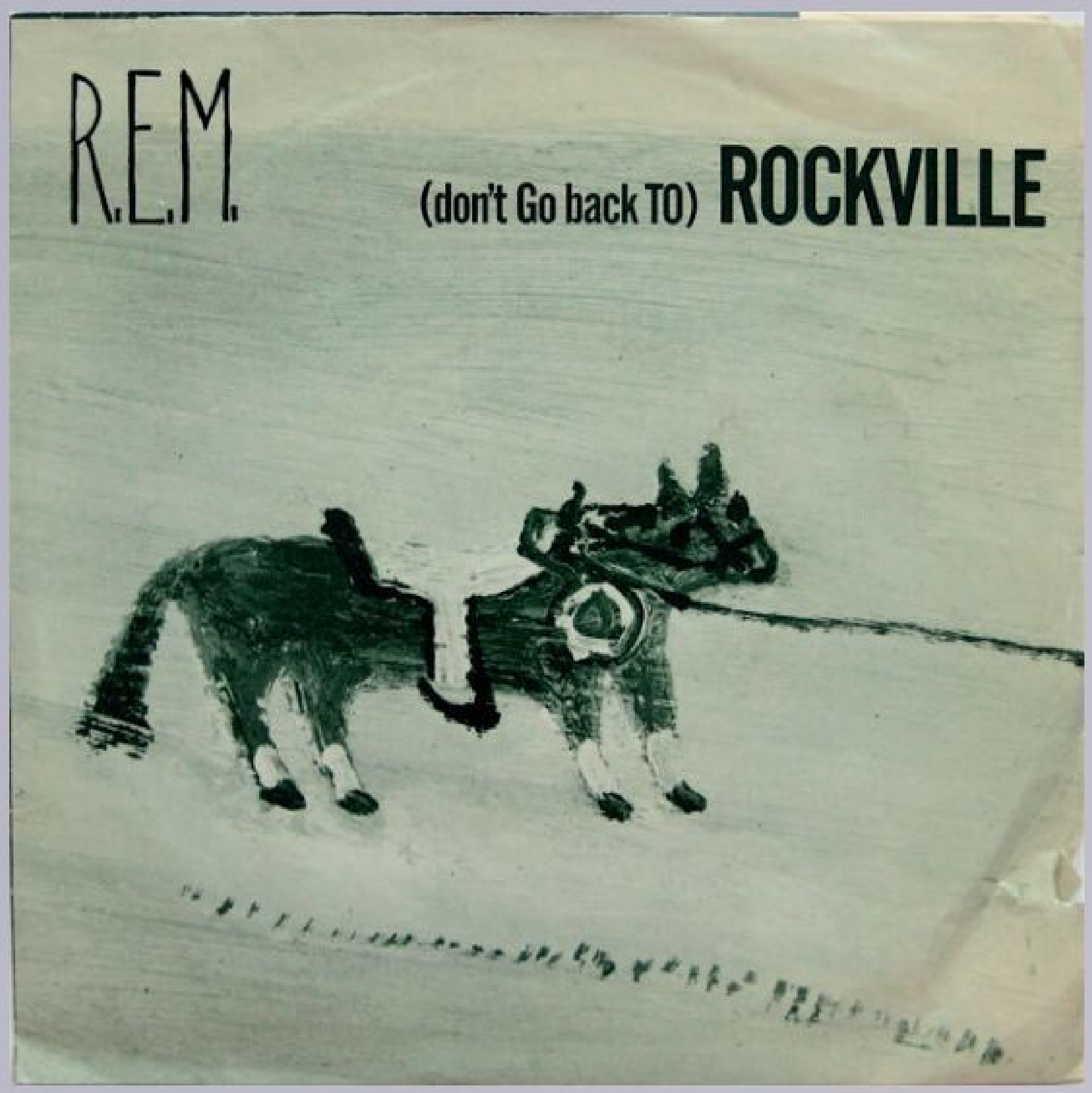
R.E.M. selected UK discography

SINGLES

83	IRS PFP 1017	**Radio Free Europe/There She Goes Again** (7", p/s)	£50
83	IRS PFSX 1026	**Talk About The Passion/Shaking Through/Carnival Of Sorts (Box Cars)/1,000,000** (12", p/s)	£15
84	IRS IRS 105	**So. Central Rain (I'm Sorry)/King Of The Road** (7", p/s)	£10
84	IRS IRSX 105	**So. Central Rain (I'm Sorry)/Voice Of Harold/Pale Blue Eyes** (12", p/s)	£15
84	IRS IRS 107	**(Don't Go Back To) Rockville/Wolves** (7", p/s).	£8
84	IRS IRSX 107	**(Don't Go Back To) Rockville/Wolves/9-9 (Live)/ Gardening At Night (Live)** (12", p/s)	£15
85	IRS IRM 102	**Can't Get There From Here (3:10 Edit)/Bandwagon** (7", p/s)	£8
85	IRS IRT 102	**Can't Get There From Here** (sleeve states Extended; label, LP version; plays 3:39 Edit)/**Bandwagon/Burning Hell** (12", p/s, some w/ banner re unissued cuts)	£10/£6
85	IRS IRM 105	**Wendell Gee/Crazy** (7", p/s)	£6
85	IRS IRMD 105	**Wendell Gee/Crazy//Ages Of You/Burning Down** (2x7", gatefold p/s)	£12
85	IRS IRMT 105	**Wendell Gee/Crazy/Driver 8 (Live)** (12", p/s, small band title, later large lettering, no p/s)	£10/£8
86	IRS IRM 121	**Fall On Me/Rotary Ten** (7", p/s, gold or silver label, later blue)	£4/£4/£5
86	IRS IRMT 121	**Fall On Me/Rotary Ten/Toys In The Attic** (12", p/s)	£6
86	IRS IRM 128	**Superman/White Tornado** (7", p/s)	£5
86	IRS IRM 128 T	**Superman/White Tornado/Femme Fatale** (12", p/s)	£12
86	IRS DIRM 128	**Superman/White Tornado/Femme Fatale** (CD, unissued)	£0
87	IRS IRM 145	**It's The End Of The World As We Know It (And I Feel Fine) (2:59 Edit)/ This One Goes Out (Live)** (7", p/s, gold or metallic blue label)	£8/£8
87	IRS IRMT 145	**It's The End Of The World As We Know It (And I Feel Fine) (2:59 Edit)/ This One Goes Out (Live)/Maps And Legends (Live)** (12", p/s)	£8
87	IRS IRM 146	**The One I Love/Last Date** (7", bronze label, glossy p/s; silver label, matt p/s)	£6/£6
87	IRS IRMT 146	**The One I Love/Last Date/Disturbance At The Heron House (Live)** (12" p/s) ..	£8
87	IRS DIRM 146	**The One I Love/Last Date/Disturbance At The Heron House (Live)** (CD)	£6
88	IRS IRM 161	**Finest Worksong/Time After Time Etc (Live)** (7", p/s, most with yellow sticker on sleeve, injection label, later paper label)	£8/£5
88	IRS IRMT 161	**Finest Worksong (Lengthy Club Mix)/(Other Mix)/ Time After Time, Etc Medley** (12", p/s)	£10
88	IRS DIRM 161	**Finest Worksong (LP Version)/Time After Time, Etc (Live)/ It's The End Of The World As We Know It (And I Feel Fine)** (CD, numbered/stencilled 6" box, 5,000-only)	£15
88	IRS IRM 173	**The One I Love/Fall On Me** (7", reissue, variant p/s)	£4
88	IRS IRMT 173	**The One I Love/Fall On Me/So Central Rain** (12", p/s)	£6
88	IRS DIRM 173	**The One I Love/Fall On Me/So Central Rain** (CD)	£5
88	WEA W 7652 CD	**Orange Crush/Memphis Train Blues/(The Eleventh Untitled Song)** (3" CD)...	£20
89	Warners W 7577	**Stand/Memphis Train Blues** (7", p/s)	£5
89	Warners W 7577 X	**Stand/Memphis Train Blues** (7", recycled paper p/s)	£5
89	Warners W 7577 T	**Stand/Memphis Train Blues/(The Eleventh Untitled Song)** (12", p/s)	£7
89	Warners W 7577 CD	**Stand/Memphis Train Blues/(The Eleventh Untitled Song)** (3" CD)	£8
81	Warners W 7577 CDX	**Stand/Memphis Train Blues/(The Eleventh Untitled Song)** (3" CD, maple leaf-shaped pack)	£12
89	Warners W 2960	**Orange Crush/Ghost Riders** (7", p/s)	£5
89	Warners W 2960 X	**Orange Crush/Ghost Riders** (7", p/s, recycled paper sleeve)	£6
89	Warners W 2960 B	**Orange Crush/Ghost Riders** (7" 'The Green Package' box set, with poster, contains either W 2960 or W 2960 X)	£12/£12
89	Warners W 2960 T	**Orange Crush/Ghost Riders/Dark Globe** (12", p/s)	£7
89	Warners W 2960 CD	**Orange Crush/Ghost Riders/Dark Globe** (CD)	£8
89	Warners W 2833	**Stand/Pop Song '89 (Acoustic)** (7", reissue, variant p/s).	£4
89	Warners W 2833 W	**Stand/Pop Song '89 (Acoustic)** (7", stencil die-cut p/s)	£10
89	Warners W 2833 T	**Stand/Pop Song '89 (Acoustic)/Skin Tight (Live)** (12", p/s)	£7
89	Warners W 2833 CD	**Stand/Pop Song '89 (Acoustic)/Skin Tight (Live)** (CD)	£5
89	Warners W 2833 CDX	**Stand/Pop Song '89 (Acoustic)/Skin Tight (Live)** (CD, black sleeve/Velcro seal)	£10
91	Warners W 0015	**Losing My Religion/Rotary Eleven** (7", p/s, large or small centres)	£4/£4
91	Warners W 0015 T	**Losing My Religion/Rotary Eleven/After Hours (Live)** (12", p/s, some pressed by PR Records)	£8/£12
91	Warners W 0015 CD	**Losing My Religion/Rotary Eleven/After Hours (Live)** (CD)	£5
91	Warners W 0015 CDX	**Losing My Religion/Stand (Live)/Turn You Inside-Out (Live)/ World Leader Pretend (Live)** (CD, foldout insert)	£8
91	Warners W 0027	**Shiny Happy People/Forty Second Song** (7", gloss or matt p/s)	£3/£3
91	Warners W 0027 T	**Shiny Happy People/Forty Second Song/Losing My Religion (Live Acoustic)** (12", p/s)	£12
91	Warners W 0027 CD	**Shiny Happy People/Forty Second Song/Losing My Religion (Live Acoustic)** (CD)	£4
91	Warners W 0027 CDX	**Shiny Happy People/I Remember California (Live)/Get Up (Live)/ Pop Song '89 (Live)** (CD)	£5

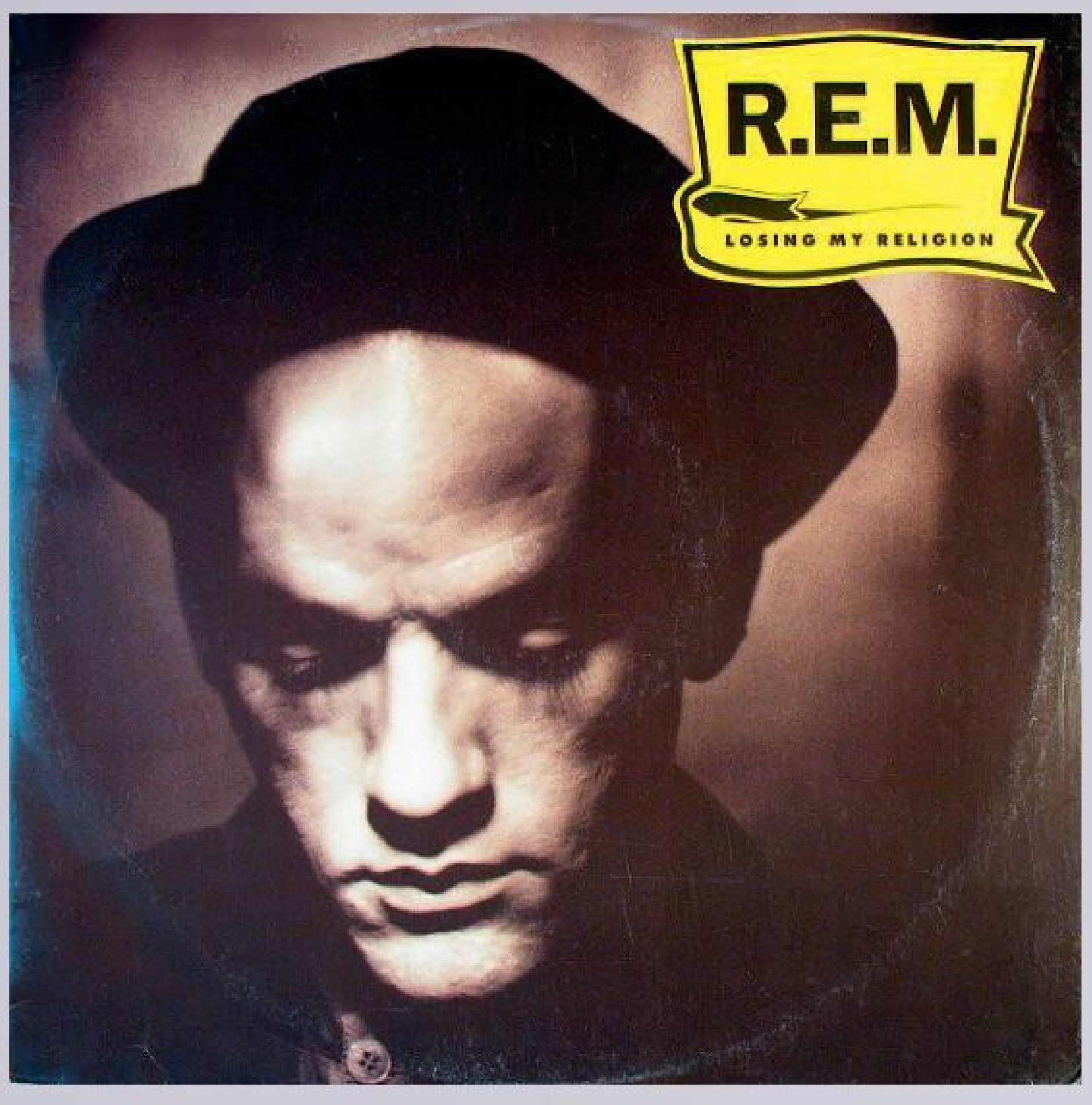
Photos: (polaroids) Chris B





R. E. M.
IRMT 121
FALL ON ME
ROTARY TEN
TOYS IN THE ATTIC

R.E.M.
THE ONE I LOVE



91 Warners W 00 55	**Near Wild Heaven/Pop Song ’89(Live Acoustic)** (7”, p/s)	£4
91 Warners W 00 55T	**Near Wild Heaven/Pop Song ’89 (Live Acoustic)/ Half A World Away (Live)** (12”, p/s)	£8
91 Warmers W 0055 CDX	**Near Wild Heaven/Tom’s Diner (Live)/Low (Live)/Endgame (Live)** (CD)	£5
91 Warners W 0072	**Radio Song/Love Is All Around (Live)** (7”, p/s)	£3
91 Warners W 0072 T	**Radio Song/Love Is All Around (Live)/Shiny Happy People (Music Mix)** (12”, p/s)	£6
91 Warners W 0072 CDX	**Radio Song/You Are My Everything (Live)/Orange Crush (Live)/ Belong (Live)** (CD, with slipcase for set of four limited-run CDs)	£6
91 IRS IRM 178	**The One I Love/Crazy** (7”, second reissue, juke box issues with black label)	£4/£8
91 IRS DIRMT 178	**The One I Love/This One Goes Out (Live)/Maps And Legends** (CD, with 10-page insert).	£5
91 IRS DIRMX178	**The One I Love/Driver 8 (Live)/Disturbance At The Heron House (Live)/Crazy** (CD, with four-page discography)	£5
92 IRS IRM 180	**It’s The End Of The World As We Know It (And I Feel Fine) (Edit)/ Radio Free Europe (LP Version)** (7”, gold or silver labels, p/s).	£8/£8
92 IRS DIRMT 180	**It’s The End Of The World As We Know It (And I Feel Fine)/Radio Free Europe (Hib-Tone Version)/Time After Time Medley (Live)** (CD, plays IRS version of Radio Free Europe)	£5
92 IRS DIRMX 180	**It’s The End Of The World As We Know It (And I Feel Fine)/ Radio Free Europe (Hib-Tone Version)/Last Date (Live)/White Tornado** (CD).	£5
92 Warners W 0136	**Drive/World Leader Pretend** (7”, p/s, silver injection or white paper labels, juke box issues with silver or black label)	£2/£3/£4/£4
92 Warners W 0136 T	**Drive/World Leader Pretend/First We Take Manhattan** (12”, p/s)	£8
92 Warners W 0136 CD	**Drive/World Leader Pretend/First We Take Manhattan** (CD)	£4
92 Warners W 0136 CDX	**Drive/It’s A Free World, Baby/Winged Mammal Theme/ First We Take Manhattan** (CD)	£5
92 Warners W 0143	**Man On The Moon (Edit)/Turn You Inside-Out** (7”, p/s, silver injection or paper label)	£3/£5
92 Warners W 0143 CD	**Man On The Moon (Edit)/Turn You Inside-Out/Arms Of Love** (CD, no ‘Made In Germany’ credit on disc)	£4
92 Warners W 0143 CDX	**Man On The Moon (Edit)/Fruity Organ/New Orleans Instrumental #2/Arms Of Love** (CD)	£4
93 Warners W 0152	**The Sidewinder Sleeps Tonight/Get Up** (7”, p/s)	£3
93 Warners W 0152 CD 1	**The Sidewinder Sleeps Tonight/The Lion Sleeps Tonight/Fretless** (CD)	£4
93 Warners W 0152 CD 2	**The Sidewinder Sleeps Tonight/Organ Song/Star Me Kitten (Demo)** (CD)	£4
93 Warners W 0169	**Everybody Hurts (Edit)/Pop Song 89** (7”, p/s)	£3
93 Warners W 0169 CD 1	**Everybody Hurts (Edit)/New Orleans Instrumental #1 (Long Version)/ Mandolin Strum** (CD)	£4
93 Warners W 0169 CD 2	**Everybody Hurts (Edit)/Dark Globe/Chance (Dub)** (CD)	£4
93 Warners W 0184	**Nightswimming/Losing My Religion (Live)** (7”, p/s, paper or silver injection labels)	£5/£5
93 Warners W 0184 TP	**Nightswimming/World Leader Pretend (Live)/Belong (Live)/Low (Live)** (12” picture disc, one-sided, die-cut sleeve)	£8
93 Warners W 0184 CD	**Nightswimming/World Leader Pretend (Live)/Belong (Live)/Low (Live)** (CD)	£4
93 Warners W 0211	**Find The River/Everybody Hurts (Live)** (7”, p/s)	£6
93 Warners W 0211 CD	**Find The River/Everybody Hurts (Live)/Orange Crush** (CD)	£3
94 Warners W 0265	**What’s The Frequency, Kenneth (Radio Edit)/What’s The Frequency, Kenneth (K Version)** (7”, p/s)	£5
94 Warners W 0265 CD	**What’s The Frequency, Kenneth (Radio Edit)/ Monty Got A Raw Deal (Live)/Everybody Hurts (Live)/ Man On The Moon (Live)** (CD)	£3
94 Warners W 0275	**Bang And Blame (Album Version)/Bang And Blame (K Version)**	£5
94 Warners W 0275 CD	**Bang And Blame (Album Version)/Losing My Religion (Live)/ Country Feedback (Live)/Begin The Begin (Live)** (CD)	£3
95 Warners W 0290 X	**Strange Currencies/Strange Currencies (Instrumental)** (7”, p/s, dayglo yellow/green vinyl, with pin badge)	£6
95 Warners W 0290 CD	**Strange Currencies/Drive (Live)/Funtime (Live)/Radio Free Europe (Live)** (CD)	£3
95 Warners W 0281 X	**Crush With Eyeliner/Crush With Eyeliner (Instrumental)** (p/s, orange vinyl, with calendar)	£8
95 Warners W 0281 CD	**Crush With Eyeliner/Fall On Me (Live)/Me In Honey (Live)/ Finest Worksong (Live)** (CD)	£3
95 Warners W 0308 X	**Tongue/Tongue (Instrumental)** (7”, p/s, 12-page booklet)	£6
95 Warners W 308 CD	**Tongue/What’s The Frequency Kenneth (Live)/Bang And Blame (Live)/ I Don’t Sleep, I Dream (Live)** (CD)	£5
96 Warners W 0369 CD	**E-Bow The Letter (Seattle Studio)/Tricycle (St Louis Soundcheck)/ Departure (Rome Soundcheck)/Wall Of Death (Athens Studio)** (CD)	£3
96 Warners W 0377 CD	**Bittersweet Me (Memphis Soundcheck)/Undertow (Live Atlanta)/ Wichita Lineman (Live Houston)/New Test Leper (Ac’stic Seattle Studio)**(CD)	£3
96 Warners W 0383 CDX	**Electrolite/The Wake-up Bomb (Live Atlanta)/Binky The Doormat (Live Atlanta)/King Of Comedy (808 State Remix)** (CD)	£3
98 Warners W 0455 CD	**Daysleeper/Emphysema/Why Not Smile (Oxford American Version)** (CD)	£3
98 Warners W 0455 CDX	**Daysleeper/Sad Professor (Live In The Studio)** (3” CD)	£5
98 Warners W 466 CD	**Lotus/Surfing The Ganges/Lotus (Weird Mix)** (CD)	£3
98 Warners W 466 CDX	**Lotus/Suspicion r (Live In The Studio)** (3” CD)	£5
99 Warners W 477 CD	**At My Most Beautiful (Radio Remix)/Passenger (Live On “Later With Jools Holland”)/Country Feedback (Live On “Later With Jools Holland”)** (CD)	£3
99 Warners W 477 CDX	**At My Most Beautiful (Live On Radio 1)/So. Central Rain (Live On “Later With Jools Holland”)** (3” CD)	£5
99 Warners W 488 CD	**Suspicion (Album Version)/Electrolite (Live On “Later With Jools Holland”)/ Man On The Moon (Live On “Later With Jools Holland”)** (CD, UK/Germany)	£5/£3
99 Warners W 488 CDX	**Suspicion (Live From Ealing Studios)/Perfect Circle (As Performed On BBC’s “Later With Jools Holland”)** (3” CD)	£5
00 Warners W 516 CD	**The Great Beyond (Radio Edit)/Everybody Hurts (Live Fom Glastonbury)/ The One I Love (Live Fom Glastonbury)** (CD)	£3
01 Warners W 559 CD	**Imitation Of Life (Album Version)/The Lifting (Original Version)/ Beat A Drum (Dalkey Demo)** (CD)	£3
01 Warners W 559 DVD	**Imitation Of Life/2JN/The Lifting (Original Version)** (DVD single)	£4
01 Warners W 568 CDX	**All The Way To Reno (You’re Gonna Be A Star)/Yellow River/Imitation Of Life (Live From Trafalgar Square)/Imitation Of Life ((Live From Trafalgar Square)** (Video) (Enhanced CD)	£3
01 Warners W 568 DVD	**All The Way To Reno (You’re Gonna Be A Star)** (Video)/**Yellow River/165 Hillcrest** (DVD single)	£3
01 Warners W 573 CD	**I’ll Take The Rain (Album Version)/I’ve Been High (Live Video Version, Channel V Sydney)/She Just Wants To Be (Live Version, Musem TV/Radio/99X)** (CD)	£4

01 Warners W 573 CDX	**I'll Take The Rain (Album Version)/32 Chord Song/I've Been High (Live Video Version)** (Video) (enhanced CD)	£4
03 Warners W 624	**Bad Day/Favorite Writer** (7", p/s)	£7
03 Warners W 624 CD 1	**Bad Day/Favorite Writer/Bad Day** (Video) (enhanced CD)	£3
03 Warners W 624 CD 2	**Bad Day/Out In The Country/Adagio** (CD)	£4
04 Warners W 633 CD	**Animal/Pretty Persuasion (Live)/Losing My Religion (Live)** (Video) (enhanced CD)	£5
04 Warners W 654	**Leaving New York/(Don't Go Back) To Rockville (Live)** (7", picture disc)	£8
04 Warners W 654 CD 1	**Leaving New York/(Don't Go Back) To Rockville (Live)** (CD)	£3
04 Warners W 654 CD 2	**Leaving New York/You Are Everything (Live)/These Days (Live)** (CD)	£3
05 Warners W 658 CD 1	**Aftermath/High Speed Train (Live)** (CD)	£5
05 Warners W 658 CD 2	**Aftermath/So Fast So Numb (Live)/All The Right Friends (Live)** (CD)	£4
05 Warners W 665	**Electron Blue/What's The Frequency, Kenneth (Live)** (7", p/s, sparkling blue or light blue vinyl)	£7/£7
05 Warners W 665 CD 1	**Electron Blue/What's The Frequency, Kenneth (Live)** (CD)	£5
05 Warners W 665 CD 2	**Electron Blue/Sweetness Follows (Live)/Leaving New York (Live)** (Video) (enhanced CD)	£5
05 Warners W 676	**Wanderlust/The Outsiders** (red vinyl 7", PVC sleeve with insert)	£5
05 Warners W 676 CD 1	**Wanderlust/Low (Alternate Version)** (CD)	£5
05 Warners W 676 CD 2	**Wanderlust/The Outsiders (Alternate Version)/Bad Day (Live)** (Video) (enhanced CD)	£7
08 Warners W 798 CD	**Supernatural Superserious/Airliner** (CD)	£3
08 Warners W 798 CDX	**Supernatural Superserious/Airliner/Red Head Walking** (CD)	£5
08 Warners W 804 CD 1	**Hollow Man/Horse To Water (Live)** (CD)	£5
08 Warners no cat no	**Hollow Man/Horse To Water (Live)/Indian Summer** (iTunes download)	£1
08 Warners W 807	**Man Sized Wreath/Living Well Jesus Dog** (clear vinyl 7", PVC stickered sleeve)	£10
08 Warners no cat no	**Man Sized Wreath/Living Well Jesus Dog/Mr Richards (Live)** (iTunes DL)	£1
09 Warners no cat no	**Until The Day Is Done/Houston (Live)** (iTunes-only DL)	£1
10 Warners no cat no	**Uberlin/What's The Frequency, Kenneth (Live)** (7", p/s, Record Store Day)	£15

STUDIO ALBUMS

83 IRS SP 70604	**MURMUR** (LP, with/out 'Original sound recording made by IRS. Inc' on label, A&M pressing, later EMI)	£30/£25/£20
84 IRS IRSA 7045	**RECKONING** (LP, inner sleeve, with/out SP 70044 credit)	£20/£20
85 IRS MIRF 1003	**FABLES OF THE RECONSTRUCTION/RECONSTRUCTION OF THE FABLES** (LP, with insert)	£20
86 IRS MIRG 1014	**LIFE'S RICH PAGEANT** (LP, inner sleeve)	£20
87 IRS MIRG 1025	**DOCUMENT** (LP, inner sleeve)	£20
88 Warners WX 234	**GREEN** (LP)	£18
91 Warners WX 404	**OUT OF TIME** (LP, inner sleeve, outer text on label all round label rim, some with free 7" PR 610 [**World Leader Pretend (Live)/ Turn You Inside-Out (Live)**], later text around half of rim)	£40/£30/£20
92 Warners WX 488	**AUTOMATIC FOR THE PEOPLE** (LP, inner sleeve)	£40
94 Warners 9362 45740 1	**MONSTER** (LP)	£80
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98 Warners 9362 47112 1	**UP** (2LP, insert)	£100
01 Warners 9362 479461	**REVEAL** (LP, insert)	£80
04 Warners 9362 48894 1	**AROUND THE SUN** (2LP, inner sleeves)	£100
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11 Warners 9362 49626 9	**COLLAPSE INTO NOW** (LP, insert)	£60

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18 Craft 00888072067721	**BEST OF REM AT THE BBC** (2LP, gatefold sleeve)	£25
19 Craft 00888072091733	**BINGO HAND JOB LIVE 1991** (2LP, inner sleeves, Record Store Day)	£30

COMPILATIONS

87 IRS SP 70054	**DEAD LETTER OFFICE** (LP, inner sleeve, some light patterned)	£15/£10
88 IRS DMIRG 1038	**EPONYMOUS** (LP, inner sleeve)	£10
90 IRS 46588 2	**THE COLLECTION** (5CD box)	£40
93 Warners 9362 41268 2	**THE AUTOMATIC BOX** (4CD)	£25
03 Warners 9362 48381 1	**IN TIME: THE BEST OF 1988-2003** (2LP)	£80

SOUNDTRACK

99 Warners 9362 47483 2	**MAN ON THE MOON** (CD, with Various Artists)	£5

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83 IRS PFP 1017	**Radio Free Europe/There She Goes Again** (p/s, large 'A' on label)	£60
83 IRS PFP 1026	**Talk About The Passion/Talk About The Passion** (plain sleeve, promo-only)	£15
83 IRS PFB 1026	**Talk About The Passion/Shaking Through** (plain sleeve, promo-only).	£12
87 IRS DIRM 146	**It's The End Of The World As We Know It/Finest Worksong/ The The One I Love** (CD, black/white custom inlay, some with commercial inlay)	£25/£15
88 IRS WIRM(T) 161 DL	**Finest Worksong (Lengthy Club Mix)/Finest Worksong (Other Mix)/ Time After Time, Etc.** (12" in 'media' p/s)	£20
91 IRS IRM 178	**The One I Love/Crazy** (7", promo, mispress, B-side plays Gloria Estefan)	£25
91 IRS WIRM 178	**The One I Love/The One I Love (Live)/Driver 8 (Live)** (7", promo, no'd slve).	£30
92 IRS CDREM 92	**THE ALTERNATIVE RADIO SAMPLER** (CD, seven-track promo, includes unissued version of Gardening At Night)	£60
92 IRS REM1	**The One I Love/It's The End Of The World As We Know It (And I Feel Fine)/ Finest Worksong/Finest Worksong (Lengthy Club Mix)** (no'd CD)	£40
03 Warners PR 04359	**THE BEST OF – IN TIME 1980-2003** (promo, w/ 18 one-track CDs, each housed in individual card sleeve, in flip-top box)	£40

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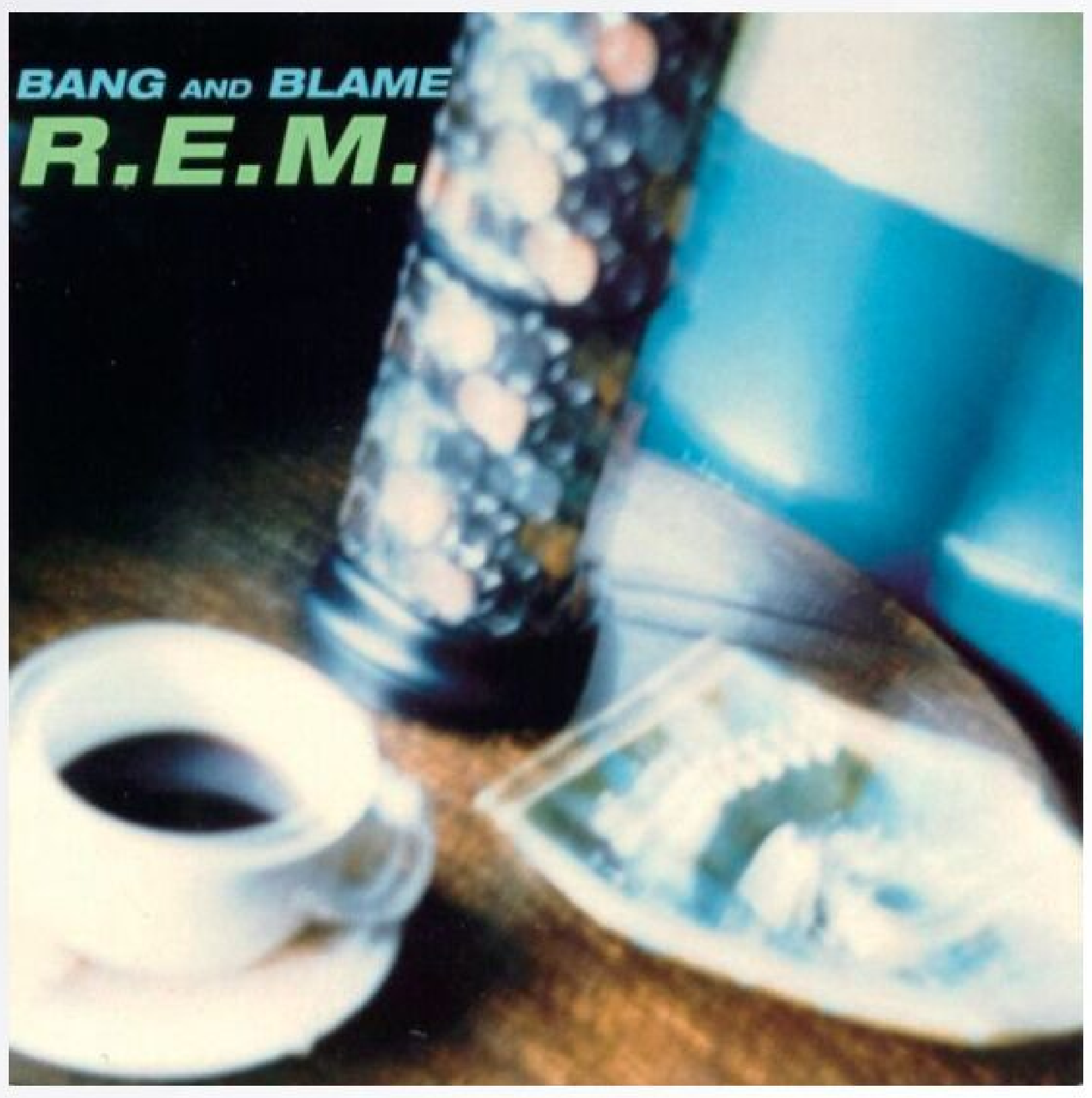
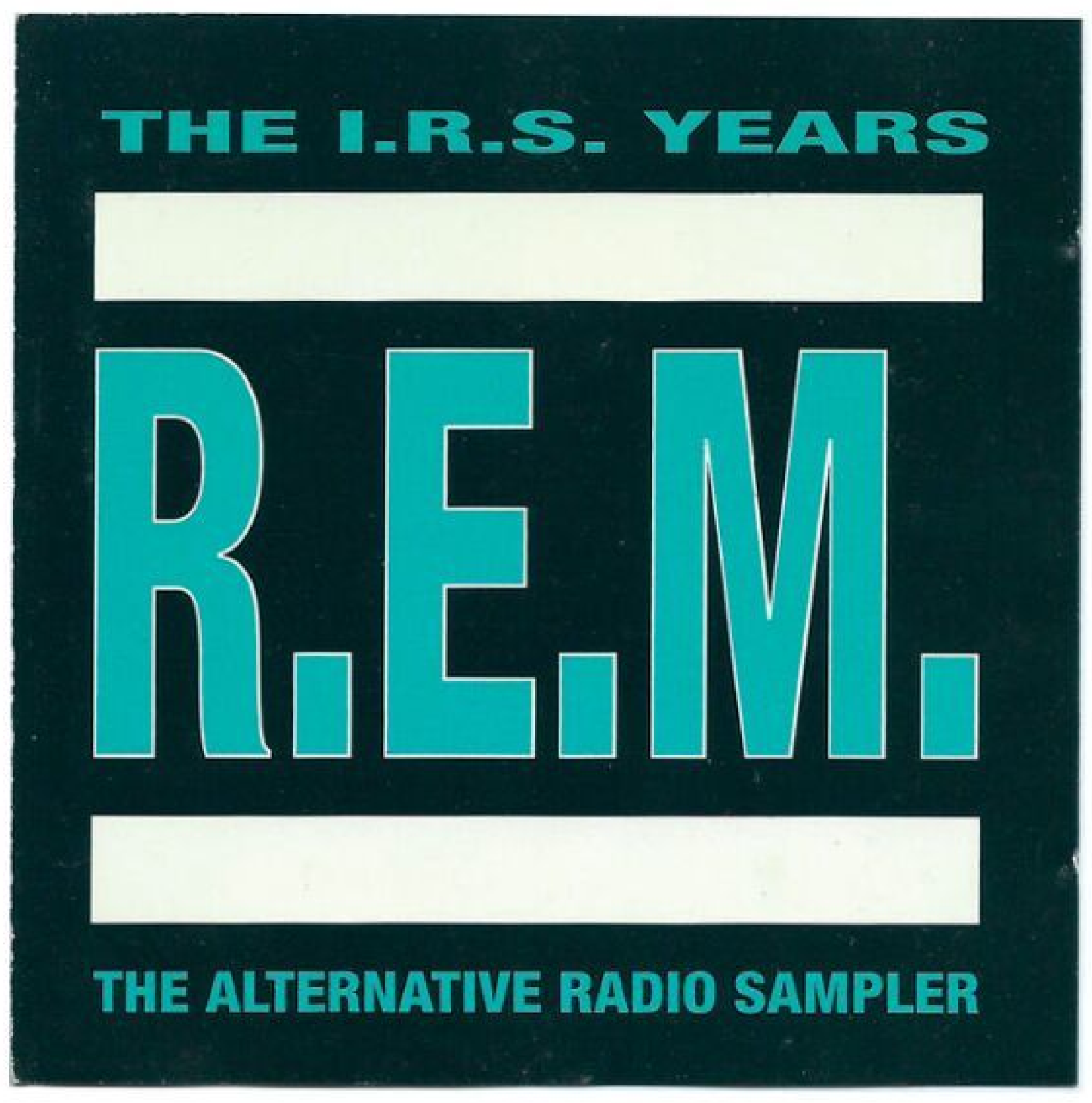
85 Bucketfull Of Brains BOB 5/LYN 15742	**Tighten Up** (free with *Bucketfull Of Brains* magazine, no p/s)	£20/5
85 Bucketfull Of Brains BOB 5	**Tighten Up** (vinyl test-pressing, 50-only)	£60
92 Lyntone BOB 32	**Academy Fight Song (Live)**/COAL PORTERS: **Watching Blue Grass Burn** (p/s, free with *Bucketfull Of Brains* magazine)	£20/10
92 Lyntone BOB 32	**Academy Fight Song (Live)**/COAL PORTERS: **Watching Blue Grass Burn** (white label test-pressing)	£40

MAN ON
THE MOON
R.E.M.



R.E.M.
E - BOW THE LETTER
COLLECTORS EDITION CD

THE BEST OF R.E.M. AT THE BBC



From The Vaults

Reissues, remasters and compilations

The Be-All And End-All

The final word on their final release, or is it?

By Terry Staunton

The Beatles

Let It Be

★★★★

Apple Corps/Capitol/Ume 0713889 (CD, 2CD, 5CD, BD, LP, 5LP)

To call the last long-player that The Beatles released (a month after the official split announcement) their most fractious, is something of an understatement. Recorded in a climate of uncertainty, of conflicting opinions about future plans, and with various members on the verge of walking away, it's incredible the quartet were able to, at least temporarily, put the experience behind them and reconvene to focus on songs for the infinitely more cohesive *Abbey Road*.

Having already put together a rough mix at the request of the group, producer and engineer Glyn Johns was approached again, post-*Abbey Road*, only for his efforts to be rejected for a second time. In the 2014 autobiography, *Sound Man*, Johns offered his own succinct, matter-of-fact assessment of what happened next in the saga of *Let It Be* on its path to finally reaching shops: "John [Lennon] gave the tapes to Phil Spector, who puked all over them, turning the album into the most syrupy load of bullshit I have ever heard."

Although this multi-disc overhaul, embracing new re-masters, mixes and previously unreleased rehearsal tapes follows in the relatively recent footsteps of similar treatments to *The Beatles* (aka 'The White Album') and *Abbey Road*, it was actually the first Fabs album to undergo a major facelift. It was back in 2003 that Paul McCartney midwifed *Let It Be... Naked*, a new mix to, if you will, de-Spector the record and restore the stripped-down group aesthetic he'd first hoped for.

Here, however, the archaeologist's trowel digs significantly deeper into the studio and rehearsal sessions, highlighting hitherto missed opportunities to make the original album more satisfying. Johns' early mix of Don't Let Me Down, Dig A Pony and I've Got A Feeling as a run-on 11-minute suite benefits all three songs, creating a grandeur to match the subsequent Golden Slumbers medley on *Abbey Road*.

On first listen, the title track and early hit Please Please Me would appear to share little common ground, but there's a grin-inducing playfulness at work when we hear McCartney at the piano segue from one to the other seemingly on a whim. It gives the sense of the tongue-in-cheek charm the band displayed in their early movies, sharing a joke with their audience but, more importantly, finding ways to amuse each other.

The past is referenced again, when traditional Liverpool folk tune Maggie Mae (unceremoniously ditched and absent from the *...Naked* version of the album) is punctuated by a no-more-than-minute detour into Fancy Me Chances With You, a post-adolescence ditty John and Paul wrote at the height of their boyish allegiance to skiffle. It sounds for all the world like The Beatles undergoing spontaneous self-therapy, sifting through old memories to recall why they wanted to be a band in the first place.

Likewise, where much of the *Let It Be* film gave the impression of ever-widening divisions in a group on a fast track to collapse, there are further illustrations of the camaraderie that still existed between the four men, if not on every day they spent holed up together. George Harrison's For You Blue (Take Four, it says here) barrels along on the swing of its writer's acoustic guitar, with Lennon's lap steel in hot pursuit, and Ringo Starr's brushes at their loose-wristed laconic best. "That was lovely!" declares George at its conclusion, and he's not wrong.

Harrison is also centre-stage on a revealing rehearsal of the song that would, to all intents and purposes, come to be regarded as the pinnacle of his Beatles-related output when knocked into final, sublime shape for *Abbey Road*. As he explains in the chatter caught on tape, he'd been toiling over Something for about six months, but was struggling on the precise wording of its second line. "Just say whatever comes into your mind," suggests John. "'Attracts me like a cauliflower...'" We should give thanks he ultimately opted to follow a different path to the vegetable similes.

The unheard material (which runs to a majestic 57 tracks on the deluxe package of the many formats available) frequently illustrates how Lennon and McCartney continued to at least attempt collaboration, exploding any myth that, by this point in the group's lifespan, they worked only in isolation from each other. A game stab at Gimme Some Truth shows an element of promise, but neither man sounds happy with its progress and discuss moving on to "write" something else, leaving John to revisit his embryonic sketch when recording his *Imagine* album.

It's perhaps telling that they should be more in sync when harking back to past shared passions, and the spirited jam of Paul's Oh! Darling is a joy, laced with the heartfelt simplicity of the doo-wop ballads that they loved in their youth. Macca has rarely sounded so emotionally connected to a song, and his freeform testifying, "Believe me when I tell you" is excitedly received by his bandmate's resounding, "Oh, I do!"

Moments like the above serve to paint a picture of the dynamic between four men who, while inevitably resigned to growing gulfs and an erosion of personal relationships, are nonetheless still capable of a powerful musical alchemy. The more scholarly listeners will relish the insights they afford, but most of us will just wallow in the thrills.

Of course, the album isn't the only artefact from the period to undergo expansion and upholstering; director Michael Lindsay-Hogg's sombre *Let It Be* documentary has been out of circulation for decades, and looks set to be determinedly superseded by *Get Back*, Peter Jackson's three feature-length documentary series constructed from the same source material of more than 140 hours of raw footage.

Purists and/or naysayers may feel compelled to accuse the surviving Beatles of green-lighting a brazen rewriting of their history, but who among us (who weren't there when it all went down) can say, with any degree of real confidence, which individual interpretation is really the closest to the truth?

LET IT BE
LET IT BE
THE BEATLES

The Beatles: you would never have known they were about to split, would you?

Children Of The Revolution

Thom Yorke & co's bid for freedom comes of age. *By Kevin Harley*

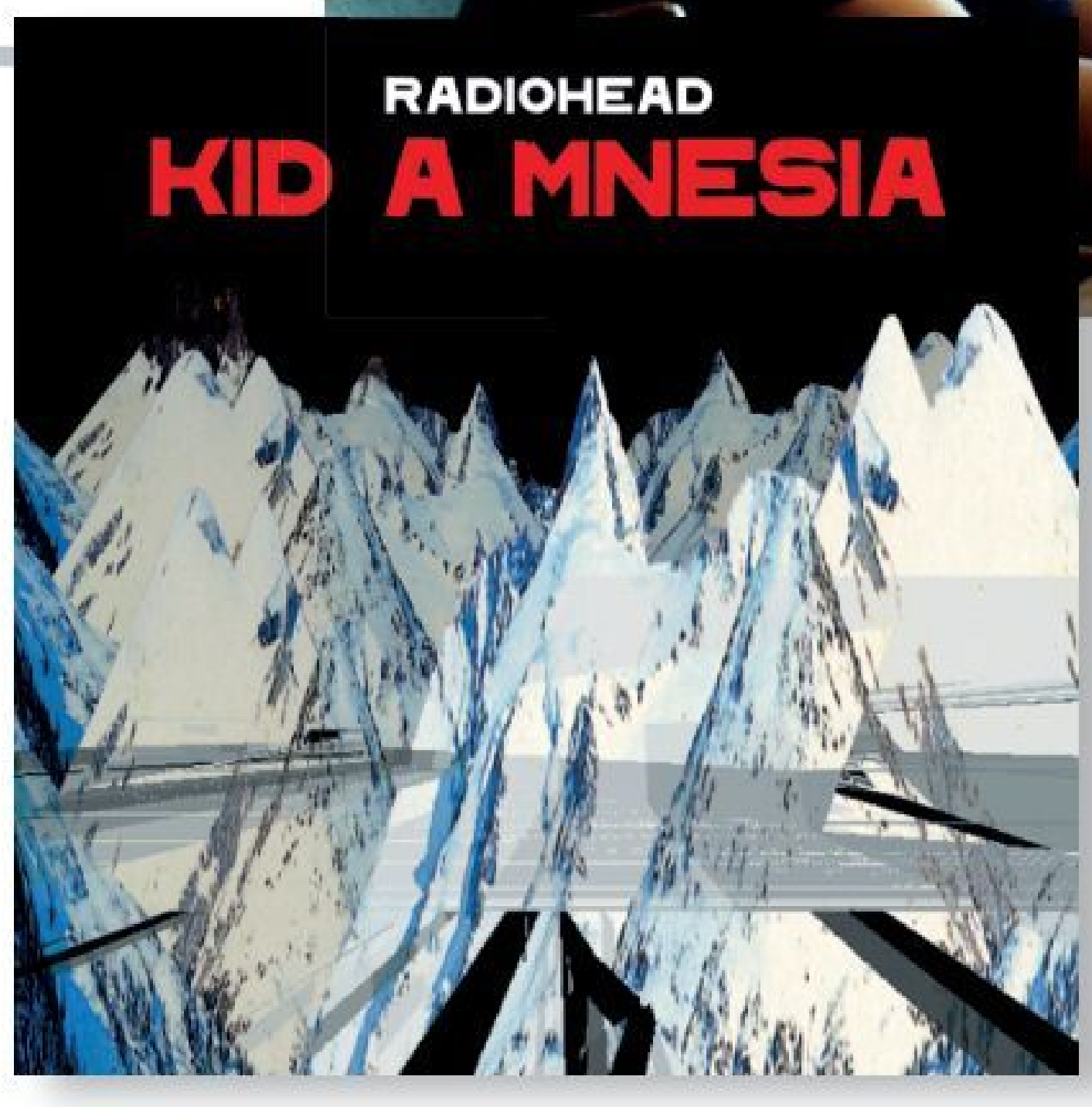
Radiohead: someone had just asked them to play Creep

Radiohead

Kid A Mnesia

★★★★

XL Recordings XL 1166 (3CD, 3LP, two-cassette)



On its release in 2000, *Kid A* resisted critical consensus. Some pundits came tearing out of the gate and cried "wank," others heralded a new dawn in rock acts using the studio as an instrument. Elsewhere, opinion fell between two stools: either the album was a wilful retreat from the band's core strengths, or a bold flight towards bracingly unknown futures.

Now, *Kid A* seems to luxuriate in this unsettled state of liminality, "at sea" in the best possible way. Its supposed rupture from Radiohead's past comes crystallised in myth: propelled by Thom Yorke's breakdowns, *Kid A* herded the band away from guitars and melodies, towards Mingus and Messiaen, Warp and other weirding ways. Yet warnings/promises had been there, in Paranoid Android's attack-prog strop, Meeting In The Aisle's uneasy blisstronica or Subterranean Homesick Alien's off-world yearnings.

Whether you take the album's resulting sense of dissociation as an expression of millennial unease or of Radiohead's band mindset, it remains – transparently – its makers' work. Wonky time signature and dearth of guitars aside, Everything In Its Right Place bathes in the same unnervingly soothing waters as No Surprises. Like Exit Music (For A Film) purified, the free-floating melancholia of How To Disappear Completely arrives beautifully (dis) embodied by a weightless arrangement. That same sense extends to the title-track's ventriloquist act, where Yorke's treated vocals resemble reverse dispatches from *Twin Peaks*' red room.

Should your preferred Radiohead be the jack-knife-riffing art-rockers of Beavis and Butthead's approval, The National Anthem's esoteric aggro-rumble, Optimistic's nursery rhyme throb and Idioteque's jittery itch-pop offer escapist reinventions of old urges. The ghost march of Morning Bell stretches that desire to escape past frameworks, before the hymnal Motion Picture Soundtrack signs off tellingly: "I will see you in the next life," sings Yorke, not so much suicidal as restless and willing audiences to follow.

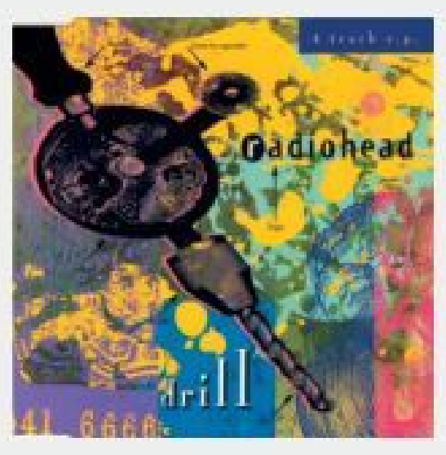
With this promise in mind, *Amnesiac* either landed as a frustrating retread of *Kid A* or blessedly familiar relief – another chance for audiences to adjust. The truth sits in between. Where *Kid A* couched a leap forward in Radiohead's language, *Amnesiac* is its not-quite-equal sequel, ready for Sellotaping to its *Kid* brother. While Pulk/Pull Revolving Doors reiterates *Kid A*'s title-track, the blues-riffing I Might Be Wrong is Optimistic's near-cousin. Morning Bell/Amnesiac wears its lineage upfront; Life In A Glasshouse reconfigures The National Anthem's free-jazz ferment to funereal ends.

Yet the keepers lodge in the memory. Wormhole strings and celestial pianos dignify Pyramid Song's near-death meditation. You And Whose Army? is Karma Police's shadow twin, Knives Out a haunting hybrid of cannibal-horror imagery and liquid guitars. If even Radiohead could not engineer another self-overhaul so swiftly after *Kid A*, *Amnesiac* served strong addendums.

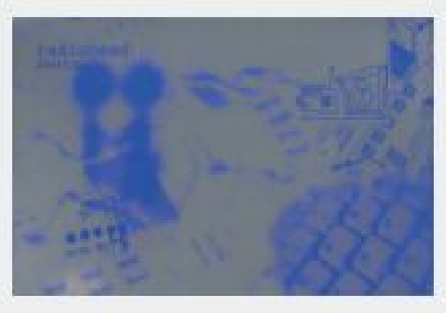
For this coming-of-age reissue, third disc *Kid Amnesiae* sets sketches towards the final thing alongside signposts from paths untaken. The beatific Fog (Again Again), rootsy Follow Me Around and luminescent If You Say The Word suggest Radiohead did have a more tune-centric, guitar-based album in them. Instead, they chose to drift into fresh dimensions, influencing sound-seekers from Wilco to Frank Ocean in the process. And, in the Pied Piper spirit of *Kid A*'s title-track, they proved fans would follow them out of town. Two decades on, *Kid A Mnesia* is the sound of stadium-rock's route maps being re-navigated, by a band whose promise of commitment to the "next life" wouldn't let the kids down.

COLLECTING… *Radiohead*

On A Friday, First Tapes *(No label, cassette, 1991)* **£200-£250**
Few signs of interstellar overdrive are evident on this variably jangly, R.E.M.-ish five-track tape from Radiohead's former selves. There's early proof of Jonny Greenwood's chug-a-chug guitar chops colouring frenetic organ romp Nothing Touches Me, though. Happy hunting.



Drill *(Parlophone, CDR 6312, CD, 1992)* **£90**
The 'Head's début EP features four tracks, including demo cuts of *Pablo Honey*'s You, Prove Yourself and – in a thrashier head-wobbling format – Thinking About You. Extra track Stupid Car puts Yorke's vehicular metaphors into gear.



Desktop *(Parlophone, no cat no, 6CD, 1998)* **£250**
The B-sides to *OK Computer*'s singles came collected in this limited-edition (500) box set, which also squeezed in a T-shirt, an alien-embossed radio receiver and – hail to the future – a mousepad. Atmospheric cuts Melatonin, A Reminder and Meeting In The Aisle presage *Kid A*'s dream-trip forays.

Radiohead Bear *(Parlophone, 5099951722968, USB stick, 2007)* **£120**
Stick it to the man. On their departure from Parlophone, Radiohead collected the bear necessities of their work to date on retro-futurist 4GB USB stick, from *Pablo Honey* to *Hail To The Thief* via stingy eight-song live album *I Might Be Wrong*.

8 Outtakes From Amnesiac *(Warner/Chappell, SC 0701, CDR, US, 2001)* **£70**
This US teaser with a self-explanatory title provides further evidence of Radiohead's deep pool of early 2000s potential. Cuttooth is a krautrock gem, Worrywort an Eno-ish beauty, Kinetic another car song. "Gotta keep moving…"

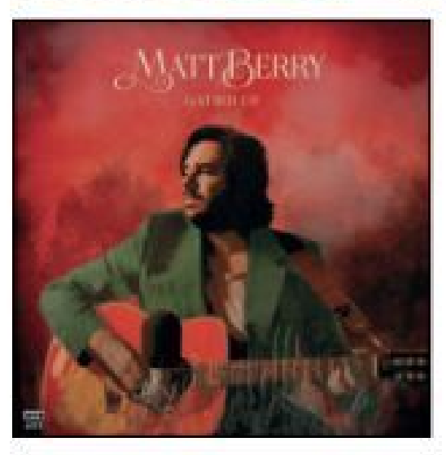
Matt Berry

Gather Up

★★★★

Acid Jazz AJX 2 LP 605 (CD, 4CD, 2LP, 5LP)

Inspiring overview of a decade of diverse delights



In another life, comic actor and writer Matt Berry would be far more revered as a singer-songwriter; hopefully *Gather Up* will astound those who haven't quite fallen for his way with a melody. Spanning his ten years and nine albums at Acid Jazz, on *Gather Up* Berry has curated the best of his work, complete with rarities. The first two discs (which are also available as a two-LP and one-LP set) are 21 tracks of commercial pop, starting with Take My Hand, known to many as the theme from *Toast Of London*. The nine-minute Solstice lays bare his love of Mike Oldfield, while the bare, country-tinged tracks from 2020's *Phantom Birds* sound even more impressive amid the ornate folk-psych that abounds. *Daryl Easlea*

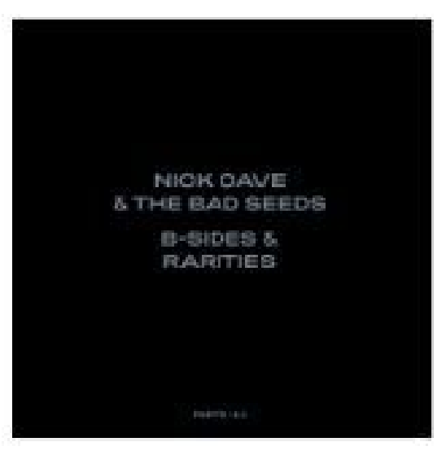
Nick Cave & The Bad Seeds

B-Sides & Rarities (Pt II)

★★★★

BMG 4050538626797 (2CD, 2LP)

Magnificent second round of stray songs



For devotees, it doesn't get any better than this 27-track second volume that continues what Cave calls a "strange and beautiful collection of lost songs". Compiled with Warren Ellis, delights include Cave's duet with Debbie Harry for the Jeffrey Lee Pierce Sessions Project Free To Walk; Leonard Cohen's Avalanche solo at the piano; Push The Sky Away live with Melbourne Symphony Orchestra; isolation ballad Euthanasia, previously available on Cave Things as a picture disc; unreleased Bad Seeds classic Vortex; Life Per Se ("deemed too sad for *Skeleton Tree*"); evocative *Ghosteen* out-take Earthlings plus spoken word sound sketches and instrumentals. Sending most tingles are "first" versions of Girl In Amber, Skeleton Tree and Waiting For You. A limited seven-LP package pairs this set with Part 1. *Kris Needs*

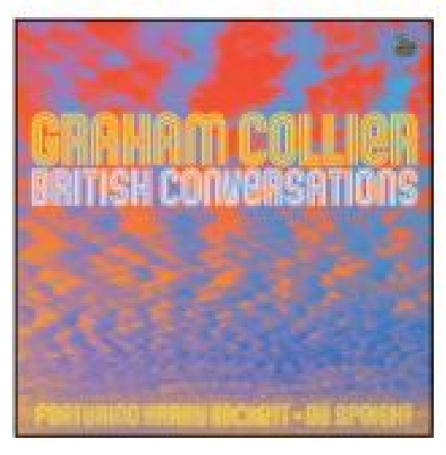
Graham Collier

British Conversations

★★★★

My Only Desire Records MOD 004 (CD, 2LP)

Lost 70s UK jazz session



UK label My Only Desire have fine form unearthing UK jazz gems, their previous releases showcasing excellent, previously unissued, work by homegrown legends such as Mike Westbrook and Harry Beckett. This latest release sees a session by much-feted bassist, bandleader and composer Graham Collier rescued from the vaults. Put to tape in 1975 for Swedish radio, it finds Collier conducting a big band through a five part suite dedicated to the vagaries of the British weather. As might be expected from the subject matter, a variety of musical hues are present. Red Sky In The Morning transitions from its foreboding Bernard Herrmann-esque opening into driving jazz rock. Halo Round The Sun is an upbeat and distinctly groovy affair while the reflective Mackerel Sky pairs big brass textures with brilliant guitar work by Ed Speight. *Paul Bowler*

Directions

Echoes

★★★★

Temporary Residence TRR 347 (LP)

Musical polymath's cult classic expanded

Falling under the spell of DJ Shadow's classic and game-changing debut *Endtroducing.....*, ex-Tortoise founder Bundy K Brown indulged his own sample-laden impulse to produce a highly-influential astral-jazz mash-up, issued as a limited 12" via UK imprint Soul Static Sound in 1997. The record's transcendent flux of hypnotic bass, rippling piano, vibes, snaking brass, snappy percussion and deep-eastern flourishes would go on to inspire everyone from Four Tet's Kieran Hedben to London's burgeoning new jazz breed. Both original side-long cuts – Echoes (Continental Drift Version) and Echoes (The Asymmetrical Excursion) – are accompanied here by the palimpsest demo, its rougher hues still bearing the traces of future greatness. A Deadly Dragons remix atomises its antecedents' cosmic flow in a fusillade of breakbeat scattershot and detonating subwoofers, proffering a noteworthy postscript via abrasive inversion. *Spencer Grady*

Photo: John Spinks

Baxter Dury

Mr Maserati 2001-2021

★★★★

Heavenly HVNLP 201 (CD, LP)

Victory lap for Dury's subterranean scoundrels

Towards the end of the timespan covered by *Mr Maserati 2001-2021*, the #MeToo movement forced a widespread reckoning with notions of masculinity, which Baxter Dury has unpacked and critiqued across his six solo albums to date. While remaining steadfastly honest about the seedy types that hide in the shadows, he skewers anything approaching bravado, sacrificing his characters to female counterparts whose taunts echo like a sardonic Greek chorus (Leak At The Disco, Prince Of Tears). Oi, however, sees Dury expose vulnerability, rather than toxicity, as he comes to terms with a childhood nemesis. New song DOA, co-written with his son, Kosmo, realises something that Dury's 2020 album, *The Night Chancers*, edged towards, giving a taste of what it might have been like if Serge Gainsbourg swapped his Zizi slip-ons for some Nike high tops and dreamed himself a hip-hop lullaby. *Jason Draper*

Echo & The Bunnymen

Flowers

★★★

Demon DEMREC 948 (LP)

Siberia

★★★★

Demon DEMREC 949 (2LP)

Post-reunion efforts of varying success

By 2001, Echo and the Bunnymen's post-reformation lustre had become something more akin to a dim glow: third regrouped effort *Flowers* saw the McCulloch/Sergeant axis sounding somewhat disengaged, setting their long-standing love of The Doors (King Of Kings) and Lou Reed (Buried Alive, Make Me Shine) to a collection of perfectly fine if hardly pulse-racing songs. By contrast, 2005's 10th album *Siberia* was the Bunnymen's last true tilt at glory, their best set since *Ocean Rain* benefitting from the pair summoning their distant early spirit: with classic Bunnymen riffs raining down (Stormy Weather, Of A Life), Mac is in full-on Scouse Sinatra croon mode, even rewriting It Was a Very Good Year on propulsive highlight Parthenon Drive. *Shaun Curran*

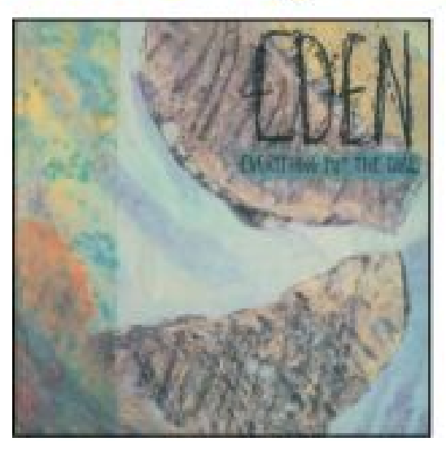
Everything But The Girl

Eden

★★★★

Buzzin' Fly/Chrysalis EBT 9001 V (LP)

Duo's idyllic debut revived



Anyone who thinks the 80s were all about clattering drum machines, new romantic poseurs and spiky-haired synth-pop duos might be surprised to find that some acts during that most ostentatious of decades preferred a quieter, lower-key approach. Like Everything But The Girl, whose alluring debut, 1984's *Eden*, was notable for ignoring the bombastic production values that were in vogue for a more organic and mainly acoustic approach. It's a good job they did, as this 11-song album wouldn't sound so perfect today, especially if they'd brought in the likes of Trevor Horn. Instead, they teamed up with Sade's producer, Robin Millar, who brought a cool jazzy vibe to Tracey Thorn and Ben Watt's beautifully wrought meditations on love and life. Paradise regained. *Charles Waring*

Faust

Faust 1971-1974

★★★★★

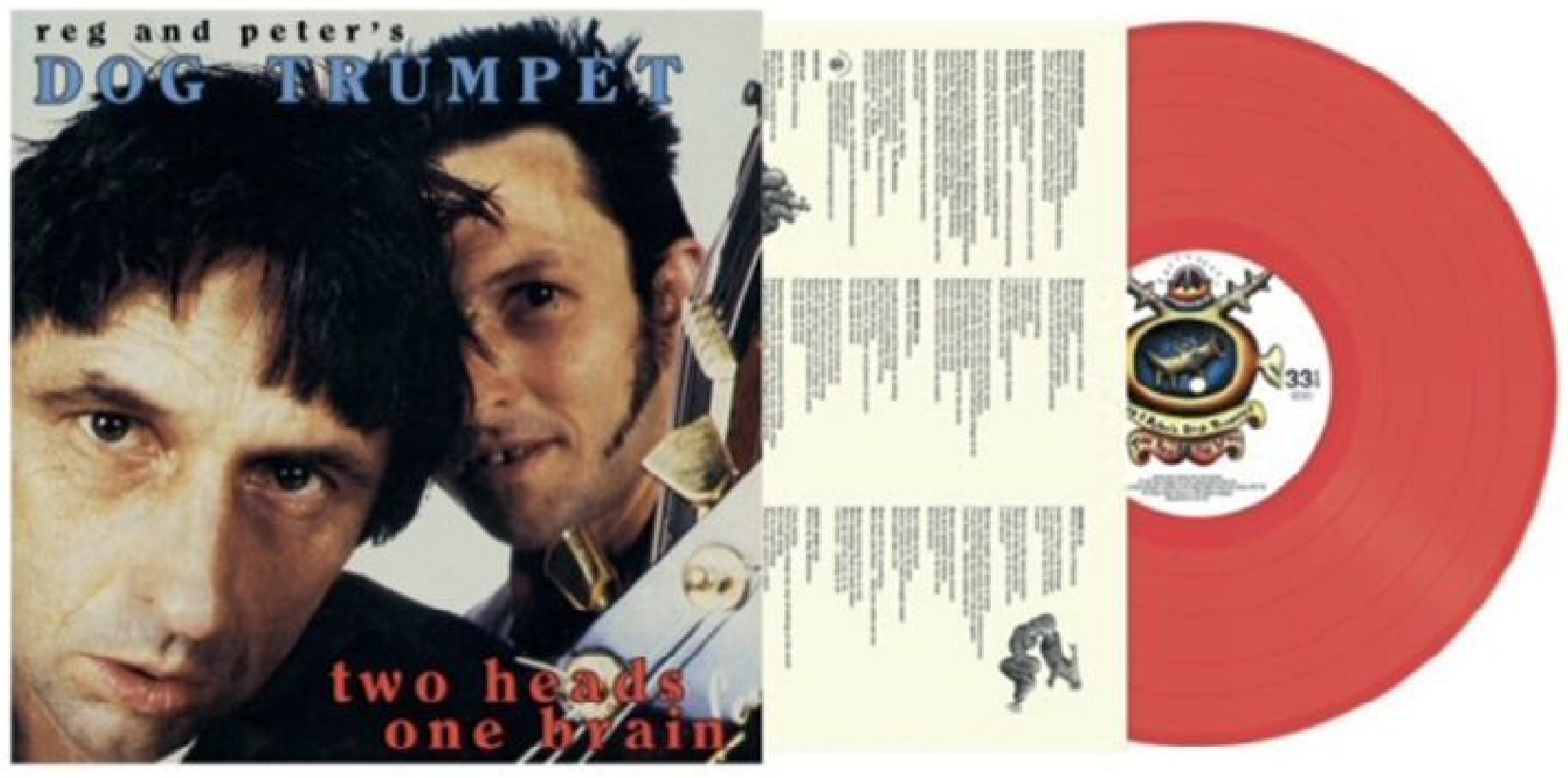
Bureau B BB374 (8CD, 7LP)

Krautrock motherlode with monumental bonuses

Finally, krautrock's most extreme protagonists get the deluxe boxset treatment that they and their output fully deserve. *Faust 1971-1974* is limited to a run of 2.000 on vinyl and 1,000 on CD. *Faust*, *So Far*, *The Faust Tapes* and *Faust IV* are joined in this wonderful set by the previously unreleased *Punkt* (recorded at Giorgio Moroder's Musicland Studios in 1974), plus *Momentaufnahme 1* and *II*'s two discs of unreleased Wumme studio diamonds. *Punkt* is up with Faust's most spectacular work for alien catharsis and unsettling unpredictability, veering between Knockentanz's wild beat thrash and pastoral piano reverie Schön Rund, always threatened by sudden unintelligible shouting, skronking sax or robust goat flatulence. Maybe it's the neatly trimmed times we live in but, half a century since Faust's sonic anarchy first rang around this very bedroom, it's refreshing to find their uniquely startling impact and trailblazing sonic anarchy resonating louder than ever. *Kris Needs*

NOW ON DEMON

DOG TRUMPET
on vinyl
TWO HEADS ONE BRAIN
SUITCASE
DOG TRUMPET



Fronted by **brothers Peter O'Doherty and Reg Mombassa**, Dog Trumpet have been playing, writing and recording their music since the early 90s. Reg and Pete were **founding members of iconic Australian band Mental As Anything**, who hit the charts around the world with **"Live It Up"**. The band made a mark with their left field mix of music, art, video and humour and leading eventually to ARIA awards and induction into the **Hall of Fame** in 2009.

Recorded and produced by Peter at home in his 'South Road' studio, the brothers have created **an inventive and original body of work** distinguished by an **eccentric and offbeat harmonic warmth and melodic drive** propelled by Reg's distinctive slide guitar and Peter's elegant acoustic guitar and mandolin. Their **poetic, yet at times absurdist lyrics** are set against a sonic backdrop that could loosely be described as a meld of **rock and roll, psychedelic folk, country and semi-abstract blues.**

Demon Records now presents the **first three albums, all pressed on 180gram coloured vinyl: "Two Heads One Brain", "Suitcase" and "Dog Trumpet"**. Four more albums will follow in February.

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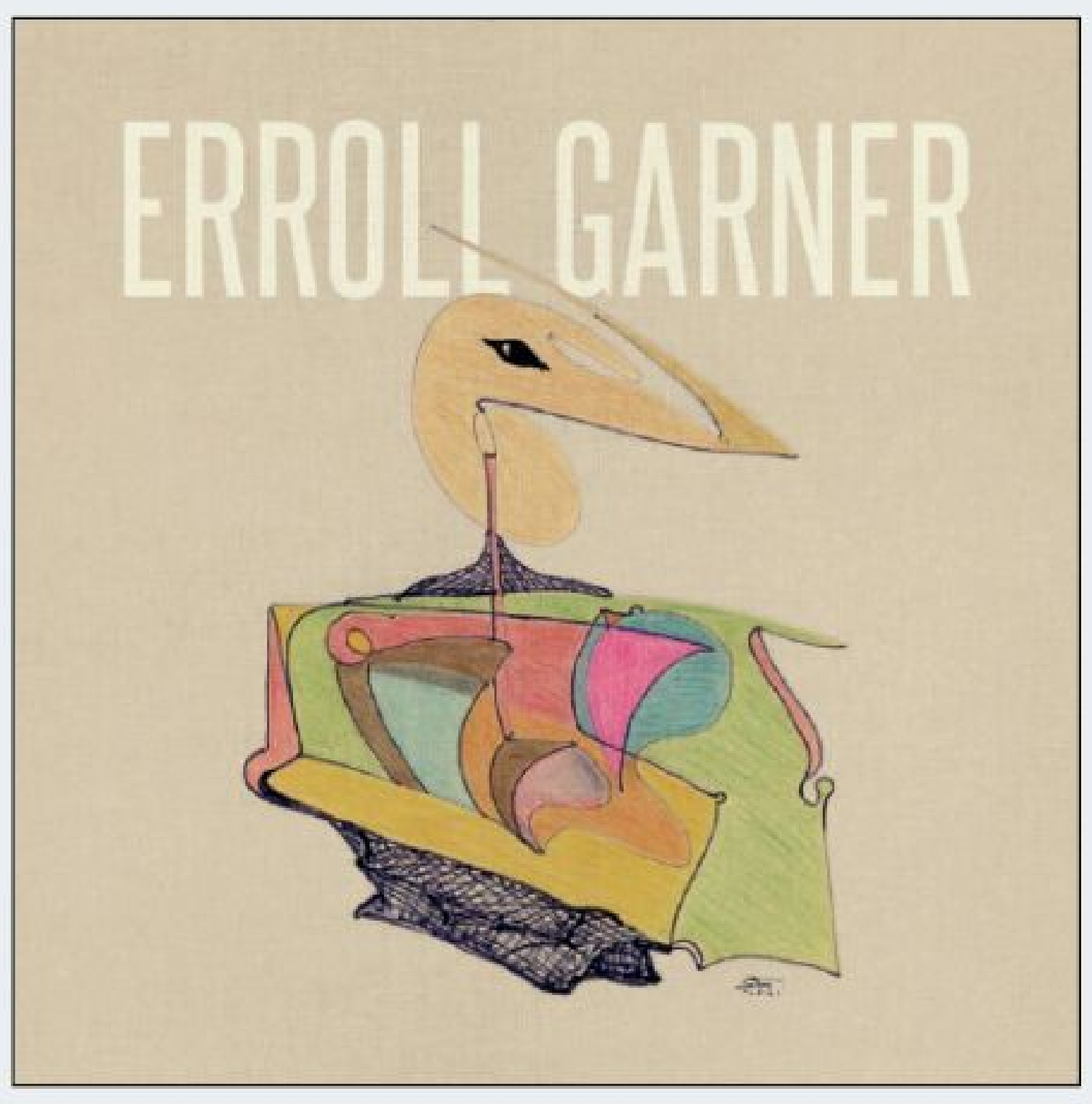
From The Vaults

JAZZ COLLECTOR

By Charles Waring

Though he was only 5’2” and often used stacked telephone directories on his piano stool to reach the keys, **ERROLL GARNER** was a jazz colossus who swung like a speed demon and played in a florid, virtuosic style. While his godlike genius is widely acknowledged, less well-known is that Garner was a pioneer in the music business; in 1960, after he won a lawsuit against Columbia, his desire to achieve artistic freedom saw him found the Octave label. The label’s lifetime is vividly chronicled by a limited edition 4LP vinyl box set ***Liberation In Swing – The Octave Records Story And Complete Symphony Hall Concert*** (★★★★★ **Octave/Mack Avenue**), which comes housed in a beautifully-packaged 60-page hardback book enclosing several essays, unseen archive photos and hitherto unpublished illustrations by Garner. In terms of its music, the box set doesn’t disappoint, leading with the previously unissued *Complete Symphony Hall Concert*, which has 27 tracks spread over six sides of vinyl and finds Garner and his trio in spectacular form in Boston. It’s bolstered with an LP called *Sessions* pressed in white vinyl that presents ten recently discovered studio outtakes. If that wasn’t enough, the set allows you access all 12 of Garner’s Octave albums as hi-res downloads.



Garner’s recording career began in the 1940s just when Kansas pianist and bandleader **STAN KENTON** was pioneering a progressive approach to big band music that made him a star. But Kenton’s popularity had waned considerably by the time of ***Four Classic Albums*** (★★★ **Avid**), which captures the bandleader between the years 1958-1960. Even so, the set’s quartet of albums – *The Ballad Style Of Stan Kenton*, *Standards In Silhouette*, *The Romantic Approach* and *Sophisticated Approach* – show that the bandleader was still pushing the big band envelope and making viable music.

The Kenton set includes a widescreen version of Rodgers & Hammerstein’s immortal standard, It Might As Well Be Spring, which Benin-born guitarist **LIONEL LOUEKE** also reworks but with a pronounced African flavour on ***Close Your Eyes*** (★★★★ **Sounderscore**). A trio collaboration with bassist Reuben Rogers and drummer Eric Harland, Loueke gives a welcome new coat of paint to eleven jazz evergreens, including tunes by Monk, Miles and Coltrane.

Though singing standards has been the forte of Grammy winning singer extraordinaire **KURT ELLING**, he shows a louche, funky side on the terrific ***SuperBlue*** (★★★★ **Edition**), which finds him creating greasy, Steely Dan-esque grooves with guitarist Charlie Hunter, keyboardist DJ Harrison (from Butcher Brown) and drummer Corey Fonville. Witty original material sits next to striking vocalese versions of tunes by Wayne Shorter and Carla Bley and a surprising Cody Chestnutt cover. The killer cut is Circus, an irresistible funk juggernaut over which Elling narrates offbeat lyrics penned by Tom Waits.

Three noted pianists drop new albums this month. First up is the brilliant Japanese ivory tickler **HIROMI**, renowned for her high-velocity finger work. On ***Silver Lining Suite*** (★★★ **Concord**), the first album she’s recorded in her native country, her piano is augmented on several tracks by the opulent textures of string quartet. Arguably the most impressive cut is a lone piano piece called Uncertainty, where Hiromi’s mellifluous playing displays a burnished lyricism.

In a more traditional vein is the elegantly tasteful ***Street Of Dreams*** (★★★ **Blue Note**) by **BILL CHARLAP**, who returns to Blue Note after an 11-year hiatus with his long-running trio consisting of bassist Peter Washington and drummer Kenny Washington. They breeze through a collection of standards and jazz evergreens, which includes a great take on Dave Brubeck’s The Duke.

Although **CRAIG TABORN** is Charlap’s compatriot, musically, the Minneapolis-born pianist hails from a different universe altogether. ***Shadow Plays*** (★★★★ **ECM**), recorded live in Vienna just before the pandemic hit last year, is an improvised exploration of noise, silence, statis and movement that captivates from the very first bars. Taborn’s ability to create whole galaxies of mood, colour, time and space is reinforced by an exciting new conceptual work, 60 x Sixty. It’s available to stream free at https://60xsixty.com/ and features 60 pieces, each sixty seconds in length, which appear in a randomised order with each press of the play button.

Highly experimental, too, is a new supergroup project featuring **MICHAEL WOLLNY**, who’s best known for creating lush acoustic piano pieces with romantic overtones. Even so, he’s never been afraid to experiment to stretch jazz’s borders and on ***XXXX*** (★★★★ **ACT**) he plays mainly synthesisers alongside saxophonist **EMILE PARISIEN**, bassist **TIM LEFEBVRE** and drummer **CHRISTIAN LILLINGER**. Edited and sewn together from eight hours of live improvised playing, the album is a spellbinding agglomeration of whirling sounds, textures and rhythms.

Jazz drummers are also out in force this month. **JOHNATHAN BLAKE**, the former sticks man for the Mingus Big Band and who more recently drummed behind Dr. Lonnie Smith, is renowned for his versatility and makes his debut for Blue Note with an accomplished post-bop affair, ***Homeward Bound*** (★★★ **Blue Note**).

Blake’s opus features the young vibraphone sensation Joel Ross, who also guests on an album by another tub thumper, **NATE SMITH**. His star-studded ***Kinfolk 2: See The Birds*** (★★★ **Edition**) is a kaleidoscopic mélange where jazz, hip-hop and funk collide; its many contributors range from violinist Regina Carter to R&B singer Stokley and Living Colour guitarist Vernon Reid.

Drums are also a prominent feature of **RUN LOGAN RUN**, a Bristol duo whose hypnotic soundscapes are driven by the swirling polyrhythmic currents of dynamic sticksman Matt Brown while his partner, Andrew Neil Hayes, blows thundery saxophone squalls. Despite the intensity of much of their music, their debut platter ***For A Brief Moment, We Could Smell The Flowers*** (★★★★ **Worm Discs**) also offer moments of serenity and subtlety, showing that the duo are no one-trick pony.

Still in Britain, **THE ELLIOTT HENSHAW BAND** serves up an engaging collection of jazz-funk and fusion with ***Who’d Have Guest?*** (★★★ **Ubuntu**), featuring cameos from the esteemed US drummer Dave Weckl along with his compatriot, saxophonist Bob Mintzer.

Out of a different bag is ***Inside Out*** (★★★ **hannahhorton.com**) by the UK’s **HANNAH HORTON**, who plays a mean baritone saxophone. From funky grooves (Keep Walking) to more explorative pieces (Surfing Thermals) and ace covers (Jimmy Rowles’ The Peacocks), Horton balances technical mastery with a keen emotional intelligence. Jazz singer Ian Shaw guests on two cuts.

Jazz Butcher

Dr. Cholmondley Repents: A-Sides, B-Sides and Seasides

★★★★

Fire Fire 565 (4CD)

Eccentric indie-rocker’s output collected

Jazz
BUTCHER

At times, Pat Fish – who died in October – sounded like Elvis in a pair of itchy pants, at others a marginally cheerier Lawrence Hayward, but his eclectic sensibilities were destined to produce peculiarly charming results. The single version of Southern Mark Smith still sounds great – like Suicide’s Cheree kidnapped by the Television Personalities – but if his tongue was often planted firmly in his cheek, omnipresent was a zest, black humour and inventiveness rarely present in pop music today. Real Men, with its bouncy meandering xylophone line, bears witness to that. Alongside the 45s (highlights include a fab take of The Modern Lovers’ Roadrunner) this 4CD set contains their flipsides, as well as remixes, compilation tracks and a live session recorded in 1989, but the whole set could serve as a one-stop history of 80s indie music in one band. *Johnnie Johnstone*

Antonio Carlos Jobim

Tide

★★★★

Elemental Music 700160 (LP)

ANTONIO CARLOS JOBIM
TIDE

Brazilian maestro’s sixth Bossa nova supremo Jobim’s previous album, 1967’s *Wave*, is regarded by many as his magnum opus, though 1970’s *Tide* isn’t far behind in terms of its quality. Both LPs had a common denominator in the shape of uber producer Creed Taylor, whose skill at finding sympathetic arrangers and the right supporting musicians were key factors in bringing Jobim’s musical vision so spectacularly to life. *Tide*’s personnel ranges from Jobim’s compatriots Deodato, Airto and Hermeto Pascoal to American jazzers Hubert Laws and Ron Carter, who combine their talents brilliantly. Although the opener is an offbeat version of Jobim’s biggest tune, The Girl From Ipanema, the rest of the set’s eight songs were new, ranging from the wistful title song to the playful Remember. Sublime. *Charles Waring*

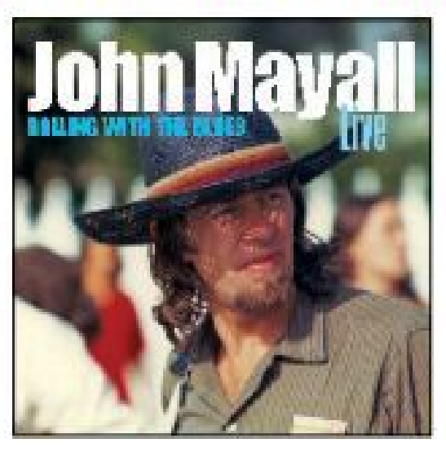
John Mayall

Rolling With The Blues – Live

★★★

Indigo IGODD 004 (2CD)

Blues king rolls in a new direction



A concert compilation, known at various times as *The Private Collection* and *Rolling With The Blues – The Second Decade*, this samples seven shows, 1972-1982, from the bluesmaster’s archive. It’s anything but live filler, chronicling Mayall’s move from early 60s Brit blues to something more demanding – the earliest 12 tracks feature horns and the elegant guitar of Freddie Robinson, mostly Albert King sidemen, alongside early Bluesbreaker drummer Keef Hartley, all jazzy licks, wailing harp and slap bass. Rockier is a Bluesbreakers reunion with Mick Taylor and, on Fleetwood Mac sabbatical, John McVie, before tracks featuring Taylor and the rest of the band from his feted *Blues From Laurel Canyon*. Well over two hours of organic, sometimes challenging, music with jams topping 12 minutes. *Nick Dalton*

The Beat Goes On

How Stax's illustrious house band became stars in their own right.

By Lois Wilson

Booker T. & The MG's: hitmakers supreme

Booker T. & The MGs

The Complete Stax Singles Vol. 1 (1962-1967)

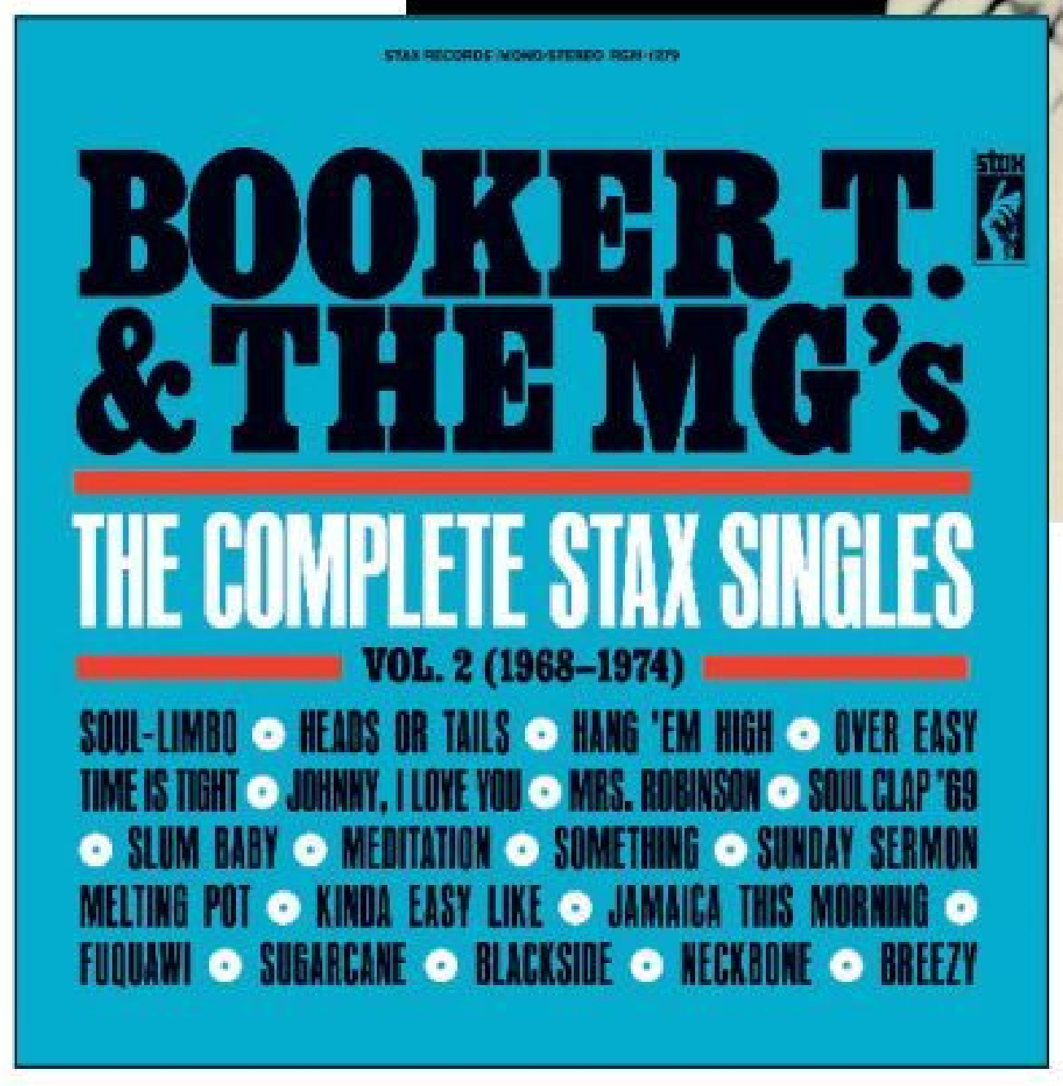
★★★★

Real Gone CDRGM 0889 (CD)

The Complete Stax Singles Vol. 2 (1968-1974)

★★★★

Real Gone RLGM 13091 PMI (CD)


STAX RECORDS MONO-STEREO RGM-1279
BOOKER T. & THE MG's
THE COMPLETE STAX SINGLES
VOL. 2 (1968–1974)
SOUL-LIMBO • HEADS OR TAILS • HANG 'EM HIGH • OVER EASY
TIME IS TIGHT • JOHNNY, I LOVE YOU • MRS. ROBINSON • SOUL CLAP '69
• SLUM BABY • MEDITATION • SOMETHING • SUNDAY SERMON
MELTING POT • KINDA EASY LIKE • JAMAICA THIS MORNING •
FUQUAWI • SUGARCANE • BLACKSIDE • NECKBONE • BREEZY

stax
BOOKER T. & THE MG's
THE COMPLETE STAX SINGLES
VOL. 1 (1962-1967)
GREEN ONIONS • BEHAVE YOURSELF • JELLYBREAD • AW' MERCY • HOME GROWN
BIG TRAIN • CHINESE CHECKERS • PLUM-NELLIE • FANNIE MAE • MO-ONIONS
TIC-TAC-TOE • SOUL DRESSING • MG PARTY • CAN'T BE STILL • TERRIBLE THING
BOOT-LEG • OUTRAGE • BE MY LADY • RED BEANS AND RICE • MY SWEET POTATO
• BOOKER-LOO • JINGLE BELLS • WINTER WONDERLAND • HIP HUG-HER •
SUMMERTIME • GROOVIN' • SLIM JENKIN'S PLACE • WINTER SNOW • SILVER BELLS
RGM-0889

It's 51 years since the classic line-up of Booker T. & The MGs – organist Booker T. Jones, guitarist Steve Cropper, bassist Donald 'Duck' Dunn and drummer Al Jackson Jr – issued their final 45 on the Stax label. Melting Pot brought together a band that were frayed at the edges but who put their all into the recording; a thrilling elision of jazz, R&B and soul, it should have been huge. Instead, it sank with little fanfare.

Nine years earlier, the group – with first bassist Lewie Steinberg instead of Dunn – had been due to record a session on singer Billy Lee Riley. When he didn't show, they got to work on a riff Jones had been messing around with. Intended as a flip, it quickly became their debut A-side and entitled Green Onions, it not only launched their own career as an instrumental unit but also gave their label Stax its first US R&B No 1. Under normal circumstances the group would have become their label's flagship act. As Stax's engine room though, their priority was to supply the backbeats behind the label's other stars – Otis Redding, Eddie Floyd, Carla Thomas, William Bell et al. Their 11 albums and 22 singles under their own volition then took a back seat; recorded under less than ideal circumstances, knocked up over weekends and put down first thing on a Monday before their scheduled work began.

Not that you'd know listening to *The Complete Stax Singles Vol. 1 (1962-1967)* and *The Complete Stax Singles Vol. 2 (1968-1974)*. Instead, it feels very much like a masterclass in feel and cool, the band coming together to ride one soulful groove.

Their first 29 sides (all in their mono single versions, as they should be) make up *Vol. 1* and are bookended by the aforesaid Green Onions and the rather downbeat festive fare of Winter Snow, written by Isaac Hayes and also featuring Hayes on piano alongside the group. Hayes had actually replaced Jones, who was away studying music at the Indiana University, on 1965's Boot-Leg and Jones would later cite this as the first chink in the group's armour leading to their split. Boot-Leg provided the group with their second hit and by the end of 67 they'd notched up a further two R&B Top 10 placings with Hip-Hug-Her, their first 45 to feature Booker T on what would become his trademark B3 Hammond organ, and a genius cover of Young Rascal's Groovin'.

Vol. 2 collects their remaining 20 sides issued on Stax – 15 in mono, 5 in stereo – and sees the group reach new levels of sophistication; Soul Limbo, aka the *Test Match Special* cricket theme, incorporates reggae and calypso with Hayes adding cowbell and piano and engineer Terry Manning playing the marimba solo; covers of Dominic Frontiere's Hang 'Em High and The Beatles' Something are reconfigured with the Hammond taking centerstage. Then there's Time Is Tight, taken from their soundtrack to the 1968 film *Uptight*. Jones calls it his simplest song but its appeal is undeniable.

By '71, Jones and Cropper had left Stax, Jones was in California; Cropper had his own studio set up in Memphis. They'd reunite several times again but as borne out on these releases, it was as the original Booker T. And The MGs that they were imperial.

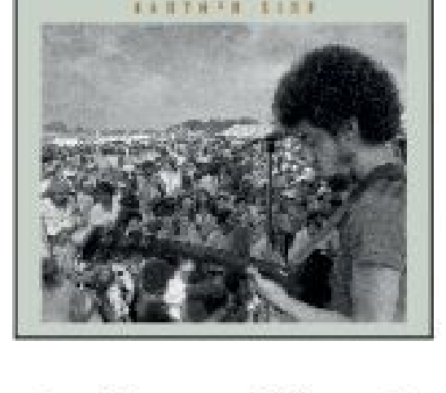
Leo Nocentelli

Another Side

★★★★

Light In The Attic LITA 191 (CD, LP)

Meters' guitarist's vanished solo album rematerialises



Miracles do happen. Just ask Leo Nocentelli, whose sinewy guitar riffs gave the legendary New Orleans group The Meters their uniquely funky sound. In the early 70s, he recorded a solo album that was stylistically far removed from his Meters' work but it got shelved, forgotten, lost and then, amazingly, turned up in an auction of tapes recovered from a New Orleans recording studio flooded by Hurricane Katrina. Nocentelli describes it as his "country and western album", but *Another Side* proves to be more of a folky but soulful acoustic singer-songwriter album influenced by Bill Withers and James Taylor. Its highlights include the bluesy Riverfront and chugging Till I Get There. A jaw-dropping revelation. *Charles Waring*

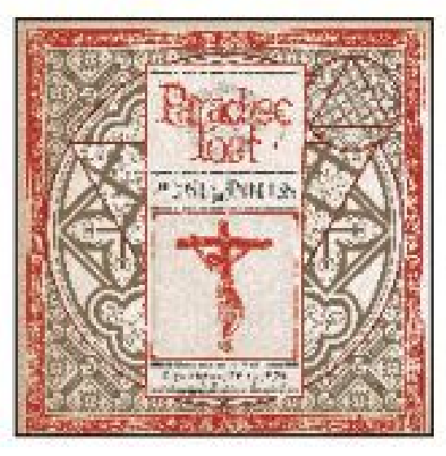
Paradise Lost

The Lost And The Painless

★★★★

Peaceville EBVILE 025

Extravagant re-issue of influential second album



Cited as an inspiration by a diverse swathe of bands, Paradise Lost's second album wasn't so much the result of natural evolution as simply a desire to not record the same album twice. The introduction of keyboards and female vocals to the metal group's sound were evidence of that. Rather than throw a party to celebrate its 30th birthday, the band's first label have pulled together a sumptuous seven-disc set which features, alongside the album, some early demos, *Gothic*'s Peaceville predecessor *Lost Paradise*, the *Gothic* EP, two live discs (Bradford and Liverpool, 1989, and Ludwigsburg, 1991), a DVD and a 92-page book with a foreword by Dani Filth. To complete the celebrations *Gothic* itself will also be re-issued on the same day as a limited edition LP and cassette. *John Tucker*

Agustin Pereyra Lucena Quartet

La Rana

★★★★

Far Out FARO 227 (CD, LP)

The Argentine bossa guitarist's 1980 classic

Captivated by the sounds of bossa nova as a teenager, Argentinian guitarist Agustin Pereyra Lucena spent a career championing the genre both his own country and across Europe. Success in Brazil proved limited but his masterful playing drew rich praise from legendary figures Vinicius De Moraes and Baden Powell. Recorded in Norway during one of his European stints, 1980's *La Rana* counts as an ideal entry point into his work. Unlike early recordings, which tended to focus on his intricate guitar technique, Lucena's vocals here add extra warmth to his playing on sparkling covers of Ivan Lins' 3 Horas Da Manha and João Donato's The Frog (here in its Spanish translation of La Rana). Best of all is Lucena's own bossa-leaning jazz fusion suite Encuentro De Sombras, whose concluding vocal melodies are as warmly invigorating as the spring sun. *Paul Bowler*

R.E.M.

New Adventures In Hi-Fi

★★★★

Craft 7226397 (2CD, 2CD/BD, 180g 2LP, 180g LP/clear 180g LP)

Georgia giants' road-made 10th turns 25

In another timeline, R.E.M. would've split after recording their last near-great album, without any Bill Berry-less stumbles towards 2011's endgame. Written on tour, 1996's *New Adventures...* spotlights a band still in motion, forging their own routes between mainstream and alt-rock highways. While The Wake-Up Bomb revisits *Monster*'s stodgier lows, the erupting choruses and riffs of Departure, Undertow, Bittersweet Me, Leave and So Fast, So Numb summon the stadium reach that album failed to. There's grace, too, in view-from-the-bus Patti Smith duet, E-Bow The Letter, and dreamy closer, Electrolite, even if Binky The Doormat and Zither suggest a band who didn't know when to call halt. Extras include instrumentals, live cuts, remixes, covers (Vic Chesnutt's heart-wringing Sponge) and a radically re-envisioned Leave, now sounding like a sad-eyed farewell to the glory years. *Kevin Harley*

SOUL COLLECTOR

By Lois Wilson

In early 2019, Alice Vines of the Glorifying Vines Sisters booked 11 groups into a makeshift storefront studio in downtown Fountain in North Carolina and, over an intensive eight-day period, captured the Tar Heel State's rich gospel wellspring. The result was ***Sacred Soul Of North Carolina*** (★★★★ **Bible & Tire/ Music Maker Foundation**), a terrific snapshot brimful of affirmative testifying and jubilant blessings. The Glorifying Vines Sisters, veterans of over 40 years, provide one of many rafter-raising high points with their stirring Tell It All To Jesus. Vines' heavenly voiced niece Melody Harper delivers another with a spine tingling a cappella take on Amazing Grace; Faith & Harmony bring the rousing and soulful We Will Work; Johnny Ray Daniels and Bishop Albert Harrison utilise the blues in their worship on Somewhere To Lay My Head and Shake Me respectively.

Not to be confused with the 1993 tribute of the same name from Shanachie, this ***People Get Ready: The Curtis Mayfield Songbook*** (★★★★ **Kent**) gathers another batch of **CURTIS MAYFIELD** readings from the vast canon of covers out there. Spanning 1961-2010, from The Impressions' Gypsy Woman, featuring Mayfield himself of course, to Hard Times by John Legend and Black Thought, featuring The Roots, it's a superb and varied collection, a reminder at just what an inspirational force he is and how his moral argument still resonates. Tracks such as Jan Bradley's Behind The Curtains, Gene Chandler's Rainbow and Major Lance's Um Um Um Um Um Um put a spotlight on his role in architecting the 60s Chicago soul sound; Aretha's Look Into Your Heart and The Staple Singers' Let's Do It Again showcase his 70s soundtrack work; the Miracles' cover of The Monkey Time and The Jackson 5's take on Man's Temptation show he'd made an impact on Motown – Sisters Love also covered Mayfield's Give Me Your Love for Motown although it's Barbara Mason's delicious Mayfield produced take on the Superfly track included here. The title track by Dionne Warwick provides a means for creative liberation as freed from the pop constraints of Bacharach and David, Warwick in Memphis' American Sound with producer Chips Moman is at her most soulful, honest and best.

freddy butler
a dab of soul
The Hesitations
Soul Superman
KENT

JACKIE WILSON's ***Five Classic Albums*** (★★★★ **Avid R&B**) fanfares Mr Excitement's arrival with 1958 debut He's So Fine (key tracks Reet Petite (The Finest Girl You Ever Want To Meet); Danny Boy; It's So Fine), 1959's Lonely Teardrops (the signature title), 1960's Jackie Sings The Blues (Doggin' Around), the same year's A Woman, A Lover, A Friend (Am I The Man; Behind The Smile Is A Tear); 1961's By Special Request (Lonely Life; The Way I Am; Try A Little Tenderness) over one double-disc set.

Soul Superman/With A Dab Of Soul (★★★★ **Kent**) collects The Hesitations' Soul Superman and Freddy Butler's With A Dab Of Soul albums in their entirety on one CD. Both albums are from 1967 and were originally issued on Kapp Records. They were also the brainchild of Pied Piper Productions (Motown musicians Jack Ashford and his business partner Shelly Haims) and utilise to great effect the Motown house band the Funk Brothers and the songwriting team of Ashford, Lorraine Chandler, Joe Hunter, Mike Terry and Herbie Williams. Both are also rare soul holy grails, incredibly difficult to find and fetching three figure sums when you do.

The Hesitations are best known for their soulful 1968 reading of Born Free and began life in 1965 when on their peer and pal Edwin Starr's advice, they left their Cleveland, Ohio home base to seek fortune in Detroit at Golden World, the label which had signed Starr. While it didn't work out with Golden World, they did hook up with Ashford, who put them in the studio to record their debut album Soul Superman, which under the musical influence of the aforesaid Starr, yielded their first R&B hit with the captivating title track. The album also includes such prime stuff as Wait A Minute, I'll Be Right There, Soul Kind Of Love and That's What Love Is – the backing track of which would be reused on Eddie Parker's I'm Gone 45. The group split in 1968 when one of the group's singers George "King" Scott was shot and killed but a reconfigured line-up reformed in 2006 and are still working today.

Freddy Butler, meanwhile, had a big voice with a smooth, sophisticated style. He recorded a batch of singles for M&M, Samo, Starmaker and Wheelsville before recording With *A Dab Of Soul*, his only long player. Most of it is made up of ballads, the kind that bring the house down at the Copa, see They Say I'm Afraid (Of Losing You) and Just Because You've Been Hurt. But he was also adept at dramatic dancers, borne out with 70s northern soul classic spin That's When I Need You, plus the stirring whirlwind of I Fell In Love (I Can't Help It).

The Hesitations' emotion throbbing remake of Barbara Mason's Yes I'm Ready provides the jumping-off point on ***This Is Lowrider Soul Vol 2*** (★★★★ **Kent**), the brilliant follow-up to 2019's Vol 1. Lowrider soul refers to the slow burning ballads that originally soundtracked the Mexican-American customised vintage car scene and this selection is pure vocal spectacle from start to finish with scene staples The Manhattans, The Larks and The Superbs also contributing tracks.

WILLIAM BELL's ***The Man In The Street – The Yellow Stax Solo Singles A's And B's 1968-1974*** (★★★★ **Kent**) collates for the first time on CD the Memphis singer and songwriter's complete Yellow Stax period which includes such unquestionable classics as I Forgot To Be Your Lover and My Whole World Is Falling Down, the first co-penned with Booker T. Jones, the second with Bettye Crutcher.

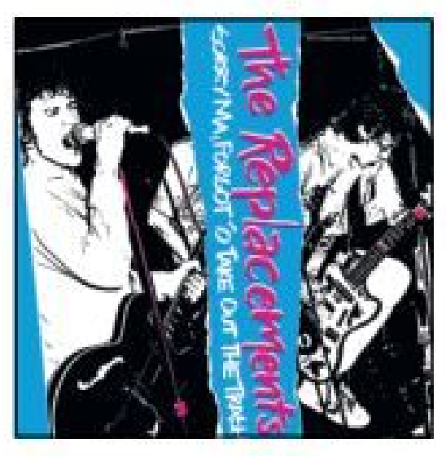
The Replacements

Sorry Ma, Forgot To Take Out The Trash (Deluxe Edition)

★★★

Rhino 0603497843442 (4CD, LP)

Expanded edition of Minneapolis rockers' debut



Like their fellow Minneapolitans Hüsker Dü, The Replacements gradually transcended their hardcore roots to become college rock darlings, without completely abandoning their shambolic edge. By the mid-80s, some felt they had lost their mojo and hankered for a return to the snarl and mayhem of their debut album. That metamorphosis from Kiss via Minor Threat into the Big Star of the 80s hardly followed a linear trajectory. Right from the beginning, there were glimpses of the burgeoning sophistication of Paul Westerberg's songwriting – Johnny's Gonna Die still sounds inspired – proving that the Mats were more than just a motley crew of barroom brawlers, but despite some interesting curios here (demos, out-takes, alternative versions and live renditions), a 100-track deluxe edition still seems a little excessive.
Johnnie Johnstone

The Rolling Stones

Tattoo You

★★★★

Polydor 3835533(2CD, 4CD/LP, 5LP)

An unexpected classic turns 40

The album that introduced the Stones to the new-wave generation in 1981, courtesy of single Start Me Up, has worn well considering it was assembled from 70s material. But a new remaster is just one ingredient in a bewildering multi-format offering. The 2CD deluxe edition adds a nine-track rarities selection, recently worked up from unfinished out-takes, while the following year's Wembley concert, released in part as *Still Life*, makes up half of a 4CD box set. The collector's bait for this is a 12" picture-disc LP, while a trio of vinyl offerings offers variations on the digital programme. A lenticular (3D) sleeve and impressively detailed 124-page book round off a remarkably satisfying Stones feast from a supposedly lacklustre period.
Michael Heatley

Sepultura

Sepulnation – The Studio Albums 1998-2009

★★★★

BMG BMGCAT 511 BOX (5CD, 8LP)

Stonkingly heavy box set

For those who thought Brazil's most celebrated metal band would fold when co-founder Max Cavalera left in 1996, or that whatever carried on would be a pale facsimile, these five albums are convincing evidence that nothing could be further from the truth. Hooking up with frontman Derrick Leon Green rejuvenated the band, and although Sepultura had never shied away from punk leanings, 1998's *Against* saw them broadening their horizons by adding a hint of Green's hardcore background to their arsenal. *Sepulnation* then takes in *Nation*, *Roorback*, *Dante XX1* and *A-Lex*, and for good measure lobs in the *Revolusongs* EP: 10 covers from the obvious (Exodus and Hellhammer) to the more left-field (Devo and Massive Attack). 11 years, five albums, 83 cuts in all: a neat re-introduction to the band's second incarnation.
John Tucker

Slayer

Show No Mercy

★★★

Metal Blade cat no TBC (CD, LP, cassette)

Haunting The Chapel EP

★★★★

Metal Blade cat no TBC (CD, LP, cassette)

Live Undead EP

★★★

Metal Blade cat no TBC (CD, LP, cassette)

Hell Awaits

★★★★

Metal Blade cat no TBC (CD, LP, cassette)

Pre-stardom thrash classics exhumed

These two albums and two EPs by thrash metal pioneers Slayer all share ridiculous artwork, childish lyrics and bathtub-quality production, but that is pretty much why their appeal has endured so long for a generation of headbangers. Between 1983 and '85, before Rick Rubin spotted them and made them famous, Slayer tried their very hardest, bless 'em, to write serious songs about murder, warfare and Satan. They were only mildly successful at first, debuting with the patchy *Show No Mercy* in '83, but the two EPs were well-received the following year before they hit an evil home run with the pulverising *Hell Awaits* in '85. The best songs of the bunch – Haunting The Chapel,

Rhapsodies In Blue

From first brushes with fame to feted genius. ***By Jason Draper***

Joni Mitchell: delve into the outtakes of her imperial phase

Joni Mitchell

Joni Mitchell Archives Vol 2: The Reprise Years (1968-1971)

★★★★★

Rhino 0603497844524 (5CD, 10LP)

Joni Mitchell
ARCHIVES – VOLUME 2
THE REPRISE YEARS (1968-1971)

Covering a period associated with Joni Mitchell's earliest successes – Both Sides, Now, Big Yellow Taxi, the *Blue* album – *Joni Mitchell Archives Vol 2* opens with a failure: a home demo of Midnight Cowboy, a song she'd written for the 1969 Dustin Hoffman/Jon Voight film of the same name but which was rejected in favour of Nilsson's take on Everybody's Talkin'. It's not hard to see why – not over questions of quality, rather of compatibility. As Mitchell proves time and again across the live recordings and unreleased studio sessions that here surround her first four albums, *Song To A Seagull* (1968), *Clouds* (1969), *Ladies Of The Canyon* (1970) and *Blue* (1971), she's already working beyond simple plotlines that would make it on the big screen. Rather, Mitchell is dealing with capital-T Themes, capital-E Emotions and capital-A Art in ways that test the bounds of both narrative and songwriting.

Those themes were already apparent on *Joni Mitchell Archives Vol 1*, which, though taking the story only as far as 1967, found the fledgling songwriter shuffling a remarkable array of songs that would fuel her early albums, just as soon as she got to grips with how to arrange them. A conversation with friend Jane Lurie, at whose Manhattan apartment – formerly Mitchell's own – a number of early demos were recorded, offers insight into her self-editing process. Discussing what would become *Clouds*, she lists as many songs that would make the record (The Circle Game, The Fiddle And The Drum, Roses Blue) as would not (Little Green, Jeremy, The Way It Is), the sound of scribbled notes following her thoughts as she explains how this new record "isn't nearly as personal an album as the last one… I just suddenly don't want all those things to go out to so many people."

Another failure. Eventually featuring songs such as The Gallery and That Song About The Midway, *Clouds* – and everything that followed – only furthered the view of Mitchell, here clearly grappling with the early attention brought on by her debut album and Judy Collins' hit cover of Both Sides, Now, as a songwriter whose experiences inform every soul-baring lyric she entwined with each of her complex guitar tunings. The apogee of this, *Blue*, looms large over *Archives Vol 2*, as Mitchell, graduating from Ontario coffee houses to New York City's Carnegie Hall on her way to equally prestigious overseas appearances, finds herself before a London audience, recording an enrapturing BBC *In Concert* performance just months after living the events she would draw upon for her watershed moment.

Mitchell has repeatedly spoken of how vulnerable she felt while recording that album, likening herself to "a clear cellophane bag of exposed human organs". And yet her artistry had never been so robust. As the earlier, more mournful *In Concert* version of Carey shows, Mitchell would dig deep in the studio to find a euphoric vocal that causes the song to soar. Elsewhere across this collection, her refining process leads her to remove a pair of overly sentimental French horns from River and, earlier, realise that adding cellos to *Ladies Of The Canyon*'s title track would have been a step back into the baroque realms of the debut album whose sound she found so unsatisfying. Unassuming but prophetic is a home demo of Roses Blue, overdubbed by Mitchell with taish goto – or Japanese peacock harp – before that debut had even hit the shelves. It's an experiment, for sure, venturing into discordant accompaniments the likes of which would be harnessed for the increasingly jazz-inspired run of albums the next *Archives* instalment will surely focus on. For Mitchell at this stage, then, nothing was ever truly a failure, but more an opportunity to take her art to new heights.

Photo: Joel Bernstein

Chemical Warfare, the live version of Black Magic and the monstrous Hell Awaits itself – reveal just how much talent and energy these four Orange County kids had between them, even at this early stage.

By 1986, Slayer were signed to Rubin's Def Jam label, and on the brink of international notoriety with their astonishingly violent and era-defining third album *Reign In Blood*, leaving the Metal Blade era behind. These charming but amateurish early efforts, now reissued free of extras on cassette, CD and coloured vinyl, remind us where they came from. *Joel McIver*

Small Faces

Live 1966

★★★★

Nice NRLP 001 (CD, 2LP)

Scorching set launches Kenney Jones' archive label

This earliest known live recording of the Small Faces pillaging a Belgium club at their incendiary peak in January 1966 provides an auspicious maiden voyage for sole surviving member Jones' new imprint drawn from his personal archive. Designed to trounce bootlegs and "use it or lose it" shenanigans, the release presents full matinee and evening sets, including recent hit What'cha Gonna Do About It, unrecorded Strange, James Brown's Please, Please, Please, Plum Nellie's riotous soul-blues medley and new organist Ian MacLagan flashing jazz chops on Comin' Home Baby. Marriott tearing into Willie Dixon's You Need Loving reveals the astonishing blueprint for Robert Plant's Whole Lotta Love performance. *Kris Needs*

Spiritualized

Let It Come Down

★★★★

Fat Possum FP17542/3 (CD, 2LP)

Jason Pierce heads to the outer realms

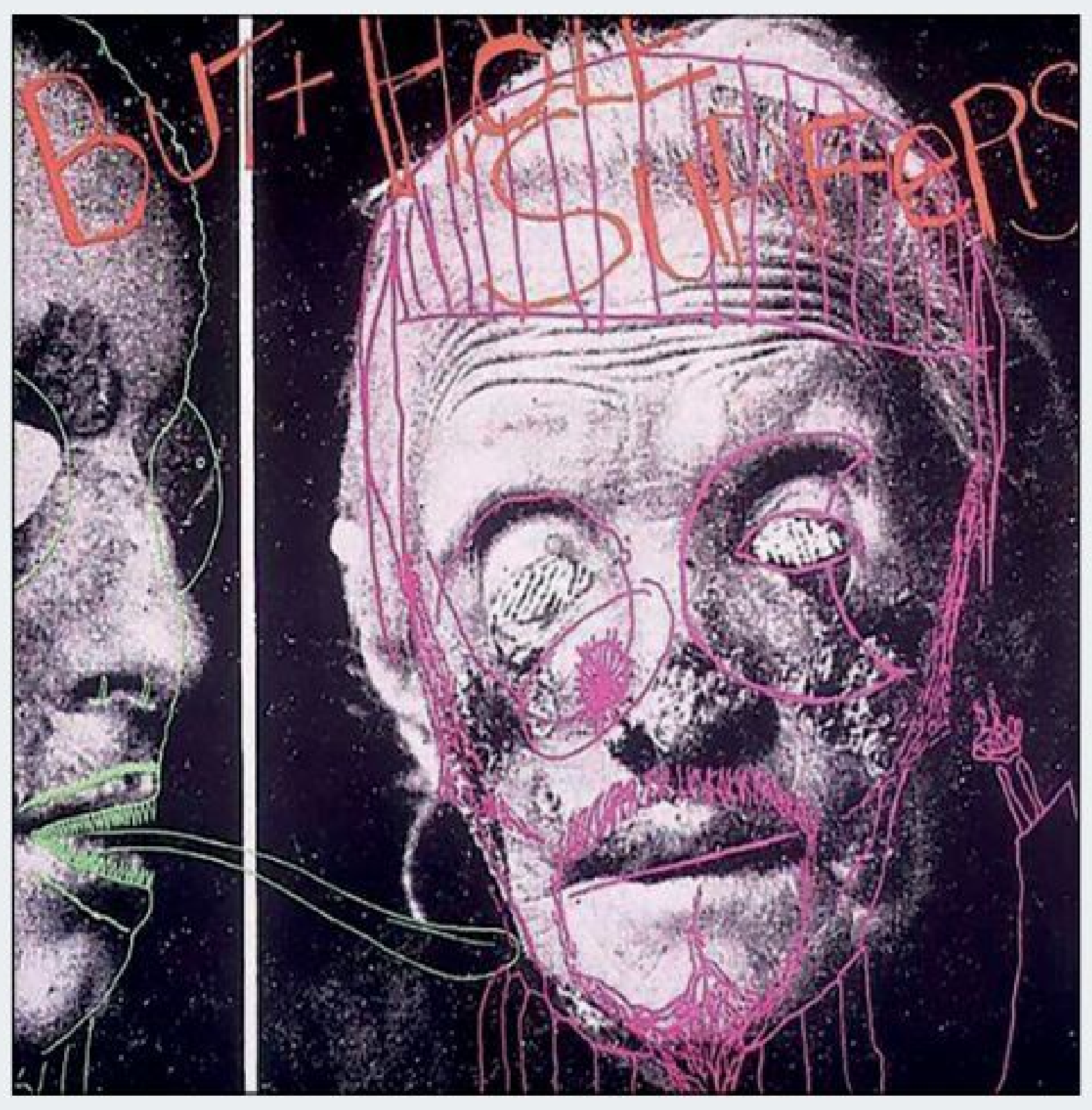
With his band line-up broken and audience expectations rocketing, Jason Pierce followed *Ladies And Gentlemen We Are Floating In Space* in the only manner he could: by shooting for the moon.

Featuring 100-plus musicians, Spiritualized's fourth album was dismissed as top-heavy overload by non-believers. But Pierce was never an advocate of the temperate, as The Straight And The Narrow's lush, wry declaration of acquiescence to appetite reiterates. *Let It Come Down* is the sound of a man in the throes of an epic binge on orchestral ambition, from the Disney-on-drugs balladry of Anything More to the space-walk swoon of Out Of Sight. And if Won't Get To Heaven (The State I'm In) can't match Cop Shoot Cop's heady sprawl, the overhaul of Spacemen 3 chemical hosanna Lord Can You Hear Me is Pierce in excelsis, elevating you from the gut. The final instalment in a run of reissues for their first four records, this is, like its predecessors, released with new artwork and on double 180 gram vinyl. *Kevin Harley*

PSYCH COLLECTOR

By JR Moores

"I wish I was Neil Young," lamented Gibby Haynes in 1996. **BUTTHOLE SURFERS**' front-maniac would've preferred to be known for writing "good songs", instead of sprinkling acid on his cornflakes, stalking R.E.M. and being booted in the groin by a Bad Seed. As Frank Skinner said in the recent *King Rocker* documentary, "everybody who has mainstream success wishes they were a cult hero, and every cult hero wishes they had mainstream success." Ergo, Neil Young must be jealous of the Buttholes. Who can blame him? The Texans' first four studio albums sound no less delightfully strange than back in the day. 1984's ***Psychic… Powerless… Another Man's Sac*** (★★★★ **Latino Buggerveil**) fuses gonzo blues with ragged post-punk, thus essentially birthing noise rock. The mood becomes almost gothic in parts of ***Rembrandt Pussyhorse*** (★★★★ **Latino Buggerveil**), on which extra textures are added to the blueprint while The Guess Who's American Woman is forced through a mangle. The terrifying clowns on the sleeve of ***Locust Abortion Technician*** (★★★★★ **Latino Buggerveil**) merely hint at the interior dense and sludgy descent into the bad trip dimension. It's a classic. ***Hairway To Steven*** (★★★★ **Latino Buggerveil**), from 1988, is a teensy bit more accessible, although only in comparison to the prior madness. After recording one more album, Butthole Surfers signed to a major label, which is almost unbelievable.



Those who wish to avoid the inessential cover versions, blues-by-numbers originals and ambling boogies might want to plump for a **STEPPENWOLF** greatest hits. If you fancy a deeper dive beneath Born To Be Wild, then ***Magic Carpet Ride: The Dunhill/ABC Years 1967-1971*** (★★★★ **Esoteric**) is the set for you. All eight CDs of it. It compiles the hard rockers' first six studio albums, two live discs, plus bonus tracks, with loads of detail in the fancy booklet. Their political songs are sometimes funny (Don't Step On The Grass, Sam). Others are earnest and angry (see 1969's Vietnam-weary *Monster*). There may be some dated AC/DC-ish gender attitudes knocking about, but it's still hard to resist the lacertian guitar licks of Ball Crusher. Penned by their producer and sung by the drummer, the lyrics to 28 provide a certain respite from all those contemporaries who were still singing about girls in their teens, if you know what I mean.

Perhaps if they'd lasted longer, Wembley's **THE SYN** might have ended up in a similar place to Steppenwolf. Instead, they split and a couple of members went on to form Yes. They packed quite a lot in, mind, with their own residency at the Marquee Club, supporting the big names of the day and attracting a following which included the one and only Phil Collins. Padded out with material from earlier and later projects, The Selfs and Narsquijack, ***Flowermen: Rare Blooms From The Syn, 1965-69*** (HH **Grapefruit**) doesn't quite explain what so excited young Collins. Still, you can hear the potential in the often roughly recorded psych-pop tomfoolery.

Reaching a baker's dozen milestone is ***Brown Acid: The Thirteenth Trip – Heavy Rock From The Underground Comedown*** (★★★★ **RidingEasy**). It seems there is no end of nuggets for the compilers of this series to unearth. Highlights from the latest excavation of mysterious riffers, howlers and chooglers include Geyda whose Third Side has the signature primeval raggedness of their native Detroit. The "comedown" in this edition's subtitle is embodied most powerfully on Feelin' Dead by Master Danse: a slow and bluesy scream of drug-addled pain. Ominously, no follow-up recording appeared. Similarly, 1973's incredible Indecision was the only release credited to John Kitko. It beggars belief that talent such as this could seemingly vanish from the face of the Earth.

Chad Ubovich plays with Ty Segall in the appropriately named Fuzz. He also fronts his own group, **MEATBODIES**, whose ***333*** (★★★ **In The Red**) is Ubovich's first record since he burnt out on the road and decided to get sober. The newfound tee-totality has done little to dilute Meatbodies' playfulness. There are some heavy rockers here, especially its opening track and the disease-defying Cancer. Others have a folkier kaleidoscopic lens. Nighttime Hidden Faces is so steeped in the late-60s it verges on Ween-esque parody. Eye Eraser flirts with shoegaze. Ubovich likens the album to "a scary *Magical Mystery Tour*". It isn't quite that potent. But what is? (Correct answer: Butthole Surfers.)

HOWLIN' RAIN are one of the best bands from the 1970s even though they didn't form until 2004. Don't worry if that makes them sound derivative, because they do it in such an accomplished way it's often breath-taking. ***The Dharma Wheel*** (★★★★★ **Silver Current**) proves epic in every sense, from its proggy artwork to the sonic expanses (a six-minute Prelude; half a dozen tracks totalling almost an hour; a 16-minute "suite" about a First World War soldier leaving the mortal realm and returning to particle matter…). Their BBQ-friendly psych-prog-funk-jam-band fusions are richer than ever before, bolstered this time by appearances from violinist Scarlet Rivera, best known for playing with Bob Dylan, and boogiesome keyboards courtesy of Black Crowes associate Adam MacDougall. Never did such cult heroes deserve to be mainstream.

Stereo Total

Chanson Hystérique 1995-2005

★★★★

Tapete TR 471 (7LP, 7CD)

A joyous cornucopia of lo-fi impudent pop

Stereo Total

Stereo Total were a connubial pop duo who made the world a brighter place, and this extensive retrospective exudes joy and idiosyncrasy in equal measure. *Chanson Hystérique* tells the story of European pop seen through the eyes of a Berlin-based couple with a penchant for Dadaist mischief, sung variously in French, English and German (and sometimes all three). They reanimate Gainsbourg, computerise Nico, duet with French underground legend Jacno, and pay tribute to Yoko Ono in typically zestful fashion ("I Love You Oh No!" by The Plastics becomes "I Love You, Ono"). The only thing that tempers the sheer jouissance is the terrible news that French singer Françoise Cactus died earlier this year. This box set is a fitting tribute to a true one-off. *Jeremy Allen*

War

Greatest Hits 2.0

★★★★

Rhino 0603497843671 (2LP)

Overview of political Latin-rock soul funkers

War
Greatest Hits 2.0

War have always had a relatively low profile in the UK. Perhaps that is because, as they began with Eric Burdon leading (he'd gone by 1971), they were deemed too rock for the soul community and vice versa. This collection celebrates their 50th anniversary by expanding out their iconic hit collection from 1976, by including both earlier cuts (the classic Burdon tracks Spill The Wine and Tobacco Road are here) and later ones, too (the jazz-funk line-dance-inspiring 1978 UK Top 20 hit Galaxy for example). The title track of *The World Is A Ghetto* – the best-selling album in the US in 1973 – never fails to hit the spot; social commentary delivered sweetly. And, of course, any collection with Me And Baby Brother and Low Rider on it can never disappoint, which it doesn't. *Daryl Easlea*

Warda: Algerian singer captured at her peak on reissued live set

Dub Thumpin'

Post-punk masterpiece bent into brilliant new shapes.

By David Quantick

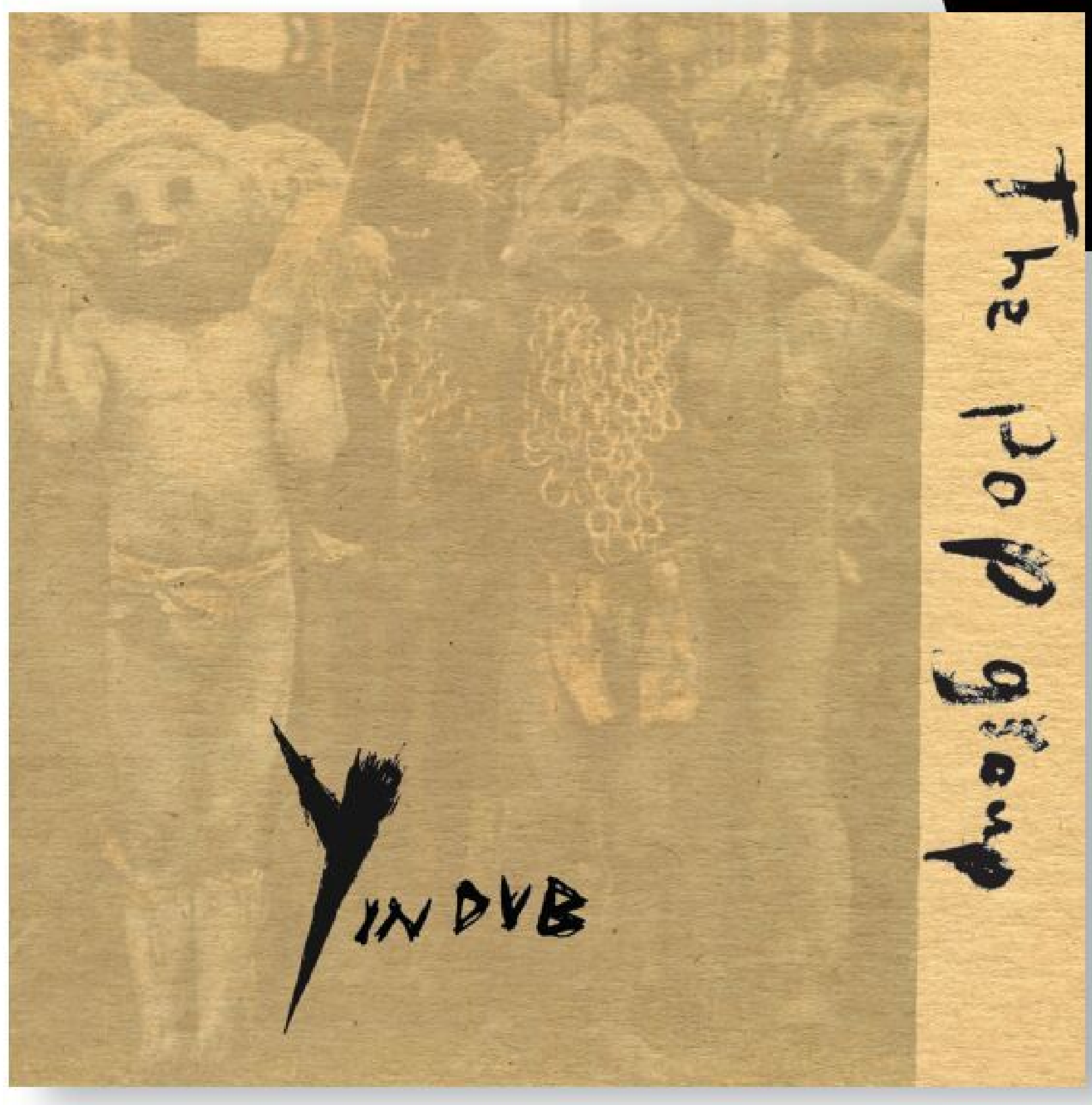
The Pop Group: the new version of their debut works brilliantly

The Pop Group & Dennis Bovell MBE

Y In Dub

★★★★

Mute TPGYD 1 C (CD, 2LP, cassette)



When The Pop Group's *Y* came out in 1979, it was somewhat ahead of its time: post-punk acts were still outnumbered by chunko punk and skinny-tie new wave and the notion of combining free jazz and funk with punk attitudes would only become hip when people from New York started doing it in 1981. After *Y*'s release, The Pop Group left Radar Records (home of Elvis Costello and The Yachts) for Rough Trade and eventually split into the avant-jazz Rip Rig And Panic, the chart-bothering Pigbag and the titan of megaphone dub, Mark Stewart.

Over the years, however, *Y*'s brilliance has been noted and acknowledged more and more. Its sound – one of the first "rock" productions by Dennis Bovell (whose MBE must surely be for recording The Slits, writing Silly Games and being in Matumbi, as well as making this album), *Y* is an extraordinary album, Nietzsche filtered through Sun Ra, punk and funk and a wildness lacking from almost any other music of the time. By the time they were on Rough Trade, the climate had changed and everyone from Defunkt to A Certain Ratio was mixing jazz and punk and funk, but this was early 1979 and Blondie's Heart Of Glass was the sort of thing the kids liked.

Y stood out then and it stands out now: there are shreds of new wave riffs on Thief Of Fire and We Are Time, but nothing you'd mistake for The Jags. There are shards of funk on the immense She Is Beyond Good And Evil, but that single would be more comfortable on *There's A Riot Goin' On* than the Kid Jensen show. Most of *Y* sounds like what it is: spiky riffs, cobwebs, sudden bursts of noise and half-heard ghost piano. It sounded like nothing else at the time and it sounds like nothing else now. It's a haunted house of a record, rooms echoing with angry whispers and sudden shouts. And that's just the original version.

Forty-two years after the album's original release, Dennis Bovell has made a dub version of *Y*, a record that already sounds like a dub mix of a very scary beast living in a basement. It sounds like an odd idea on paper, like turning something inside out that's already pretty much inside out. But it works, brilliantly. Sometimes it's a new way of hearing the old – Thief Of Fire works very well in its new shape – sometimes it's exciting (that riff on She Is Beyond Good And Evil is Hendrix in dub with added toasting) and sometimes it's terrifying: the version of Boys From Brazil here is a horror story in sound. At a time when heritage remixes infest the boxed-set charts just so we can all hear one of The Beatles breathe in and out, *Y In Dub* is a remarkable achievement, adding a new layer to an old record in a unique way. It's great.

Warda

Khalik Hena

★★★★

Wewantsounds WWSLP 52 (LP)

Algerian singer's Arabic classic

Wewantsounds have arguably done more than anyone to generate the current wave of interest in Middle Eastern music, reissuing classic recordings by such hallowed figures as Fairuz, Omar El Shariyi and Ziad Rahbani. Perhaps mindful of the public's increasing exposure to the style, their latest reissue is the most traditional in approach so far. There are no funk, disco, or bossa adjuncts on this 1973 live outing by Algerian singer Warda Al Jazairia. Recorded in Egypt on the comeback trail after a 10-year hiatus, she was armed with songs written by legendary composer (and husband) Baligh Hamdi. Backed by a full-Egyptian orchestra of strings and percussion she delivers a set bristling with drama and hypnotic beauty. Warda's mellifluous voice acts as a fluid instrument throughout, wrapping itself round the swelling orchestration like flowing water as she switches between moods of dark pathos and soothing calmness. Heady and bewitching stuff. *Paul Bowler*

Paul Weller

Days Of Speed

★★★

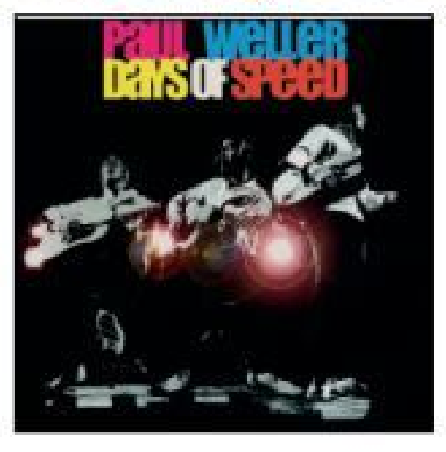
Craft CR 00204 (LP, 2LP)

Illumination

★★★★

CR 00205 (LP, 2LP)

Modfather's neglected early century releases revisited



Culminating in the writers' block that forced 2004's covers album *Studio 150*, Paul Weller has briefed against his early 2000s music, saying it was the best he could do rather than essential. If it's not as electrifying as *As Is Now,* which reignited his output, 2002's *Illumination* is still classy. It's Written In The Stars is possibly Weller's best mellow groove since The Style Council, typical of the soulful mood, furthered on the spiritual lyricism of All Good Books. Even the politically nihilist A Bullet For Everyone is more Marvin Gaye than The Jam. *Illumination* followed Weller's second solo live album the year before. Playing entirely solo, *Days Of Speed* has a hushed intimacy, even if some songs don't suit the setting. *John Earls*

VARIOUS ARTISTS

Late Night Tales Presents Version Excursion

Selected By Don Letts

★★★★

Late Night Tales ALNLP 64 (2LP)

If you buy only one reggae covers album, make it this

In the right hands, a well-chosen cover has always been an exquisite thing – often taking another's track out of obscurity and into the charts and hearts. The version in reggae, of course, has been integral to the music's development. DJ guru Don Letts brings his requisite experience and touch of class to the *Late Night Tales* series with this beautiful selection. From grandees such as John Holt and The Tamlins to the more recent Prince Fatty and Khruangbin, this is a joyful sound; while some *Late Night Tales* dwell on the melancholy, *Version Excursion* is mellow and optimistic. The inclusion of Black Box Recorder's Uptown Top Ranking is a lovely touch, too, Sarah Nixey's blank home counties voice very much at odds with soulful shouters here. *Daryl Easlea*

The Wanderer: A Tribute To Jackie Leven

★★★★

Cooking Vinyl COOKCD 803 (2CD)

The late, great Fife singer-songwriter is paid tribute to by peers and admirers

The relentless and long-overdue re-excavation of the late, Fife-born singer-songwriter Jackie Leven's music continues. Following on from Glasgow label Night School's recent "best of" and ahead of a planned re-release programme by label Cooking Vinyl in 2022, the same label has gathered some impressive names for *The Wanderer*, a tribute collection that perfectly hits the sweet spot between the original mood of the music and the interpreter's style. Ralph McTell and Graham Preskett's Sick Harbour Lament is sonorously Leven-like, but Eliza Carthy brings an agonised holler to The Garden, there's a raw post-punk ferocity to the Membranes' More Than Human, and a sparse folk tenderness fills Kathryn Williams' The Crazy Song and James Yorkston's Empty in Soho Square. Here on two discs, the vinyl version will follow, due for *Record Store Day* release. *David Pollock*

Photo: Chiara Meattelli and Dominic Lee

New Albums

NEW ALBUM
OF THE MONTH

Fantastic Voyage

Jazz-tinged comforts from indie-rock's most reassuring crew. ***By Shaun Curran***

Elbow

Flying Dream 1

★★★★

Polydor 3578474 (CD, LP)

If ever a band were going to carve out a positive amid pandemic-induced despair, it was likely to be Elbow. The Bury quartet have spent two-decades-plus painting silver linings onto their wounded northern heart sensibilities: their emotive, anthemic indie-rock and tender ballads, award-winning and arena-filling, could induce a tear, but often came with a reassuring hug.

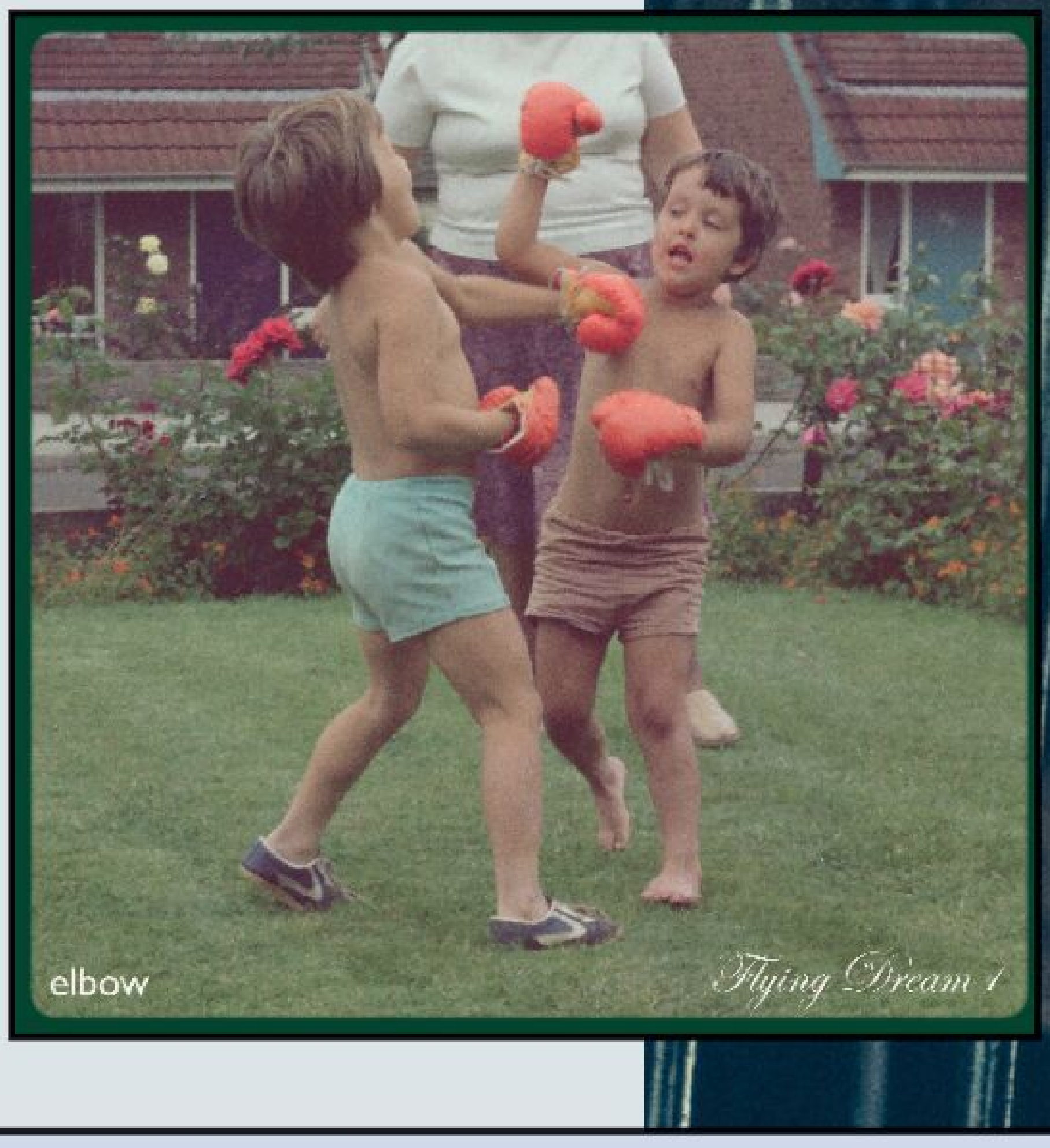
It's therefore fitting that Elbow's ninth album was recorded at the Grade II listed Brighton Theatre Royal, only possible because it was left empty during lockdown restrictions. Spying an opportunity to shake up their creative process, singer Guy Garvey convened the band on the south coast after collating the "love notes" – sketches of music sent between band members which Garvey says revealed their mental state – that were written remotely during the disorientation of the early pandemic weeks.

Again produced by keyboardist Craig Potter, *Flying Dream 1* discards the grittier, proggier sound of last album *Giants Of All Sizes*, but doesn't fall back on the sort of epic dynamism that people most associate with Elbow either. Inspired by whole texts like Van Morrison's *Astral Weeks* and John Martyn's *Solid Air*, this is Elbow at their most reflective and restrained. Yet rather than clipping their own wings, this subtle undercutting of their big-hearted sound leaves a quiet beauty, a set of songs that, aside from the upbeat, jagged organ motif of soaring final track What Am I Without You, are left to breathe organically and unfold at a gentle pace.

Guitars are largely backgrounded in favour of piano lines, shuffling drum patterns, organs, mellotrons and soothing backing vocals courtesy of London Contemporary Voices. The use of double bass and flourishes of clarinet and saxophone give a lowkey jazzy feel throughout, particularly to the title track and spacious Is It A Bird; the vaguely-psychy whirl of Red Sky Radio is a would-be anthem that has been reined in to maintain equilibrium.

Lyrically, there is a return to more familiar territory after *Giants Of All Sizes* saw a grieving Garvey in atypically agitated distress. The power and redemption of love and scenes of domestic bliss (including playing *Team Sonic Racing* with his young son) dominate, though there are eye-catching diversions. The twinkling eeriness of Calm And Happy summons the "dark and bitter days" of Garvey's mid-80s Thatcher-thwarted childhood, complete with reference to *Brookside*'s Sue Johnston; The Seldom Seen Kid draws a line back to Elbow's 2008 breakthrough album, resurrecting the memory of the titular character, Bryan Glancy, with a gorgeous woodwind arrangement where Garvey imagines the bond that would have developed between Glancy and his wife had they ever met. It's the most bittersweet of silver linings on a record that has turned upheaval into something beautiful.

> "This is Elbow at their most reflective and restrained"



Q&A

Elbow frontman Guy Garvey on how he wanted to make a record stripped of the group's usual dramatic sweeps…

Can you explain about the "love notes" that became the basis of the record?
At the start of lockdown, we were as bewildered as everyone else, punch drunk 24/7. I'd get pieces of music from the lads that would basically tell me how they were coping. Pete [Turner] sent Calm And Happy, this cold, haunting, empty piece looking for a glimmer of light chorus, so I knew he was happy to be with his family, but shaky and in need of a squeeze. Mark [Potter]'s stuff was really upbeat and sunshiney. And then Craig [Potter] sent this frenetic organ line – I was like, "Alright, Craig's gone a bit mad." They all bought dogs in lockdown, so they *definitely* went a bit mad.

You've said you wanted to show your quieter side across a whole piece, inspired by albums such as *Solid Air* and *Astral Weeks*?
We love those kinds of records and always have. It's very unusual to start out with an idea and it ends up being that thing. We wanted one tone, something lovely, not the usual dramatic stuff that we do, just something you put on and listen to all the way through.

Why did you decide to record the album at the Brighton Theatre Royal?
I was thinking, how do I flip this on its head? Where could we only record under these circumstances, and turn Covid into an opportunity as opposed to an eternal failing? We did something special that rooted the album in these times. The sound of the theatre is a huge character on the record. Although when I was visualising it in my head, I was thinking this is going to be a completely new and unique experience. Then when I got there, I was like, "soundcheck!"

There's a real jazz element to the album…
It was a conscious thing. Because we were thinking about *Solid Air* and Joni Mitchell's early stuff, borrowing the jazz aesthetic without having that kind of technical ability was really appealing. We wanted to make something a little bit less indie, have some faded glory to it, something that reflected where we were recording.

The Seldom Seen Kid links back to your 2008 LP, and the death of your friend Bryan Glancy.
I think the first person you lose fashions you a grief box. And they live in it. And when you lose people subsequently you open that box again. But it's the same box. And mine is called Bryan Glancy. And losing people recently got me thinking about Bryan. Even though it was 2006 when he died, it's alright to miss somebody for the rest of your days.
As told to Shaun Curran

Elbow: they liked to scope out all possible exits before their band meetings began

Captains Of Industry

Punk quintet change gear on album four.
By Chris Catchpole

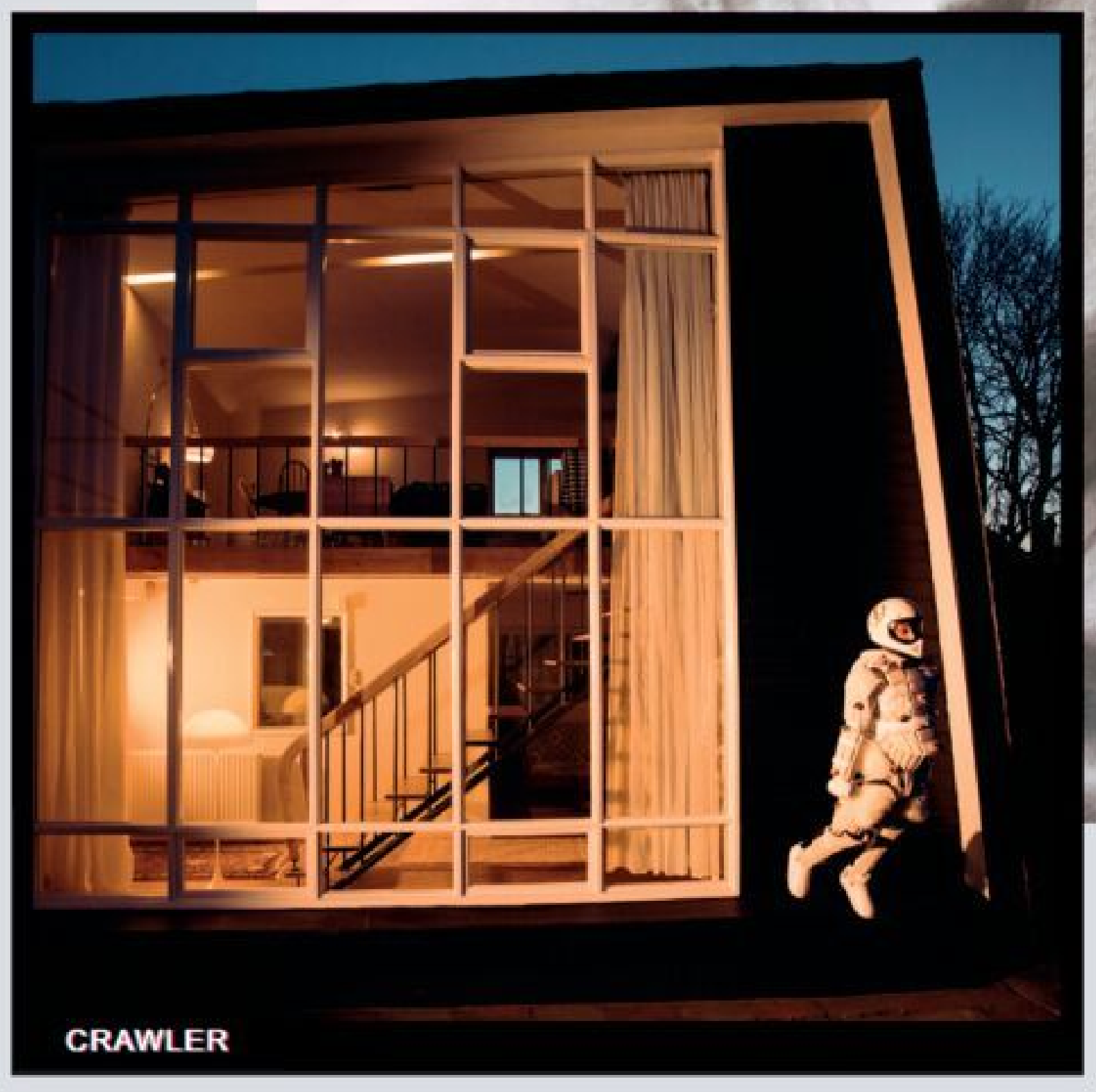
IDLES: a new beginning on their fourth record

IDLES

Crawler

★★★★

Partisan PTKF3014 (CD, LP)



The last album by IDLES, last year's *Ultra Mono*, saw the Bristol-based punk quintet double down on their qualities as a band almost to the point of self-parody. Bullish, political and shouty, like the group's name it was a record that spelt out its messages in capital letters.

Coming just over a year later, their fourth record *Crawler* swerves in the opposite direction, shaking off much of what people have come to expect from one of the breakthrough British groups of the past few years. Over 14 bruising tracks, there's no sign of frontman Joe Talbot's unambiguously right-on polemic, not much humour and little in the way of festival-ready shoutalongs.

It also might be the band's most satisfying collection of songs to date. Using a startling metaphor of a near-fatal car accident – portrayed in the taillight-lit horror show of opener MTT 420 RR – *Crawler* examines Talbot's history of drug and alcohol addiction and his eventual road to recovery with brutal frankness. The Wheel opens with the stark image of the singer on his knees, begging his alcoholic mother to quit drinking before succumbing to his own chemical temptations. Over a piledriving assault of drums and guitar, the chorus line, "Can I get a hallelujah! Hear it for the users!" feels bitterly ironic to the point of nihilism. The claustrophobic dissonance of Car Crash, meanwhile, provides as bleak an image of someone at the depths of rock bottom as you're likely to get from a band whose last LP topped the UK album charts.

Given the subject matter, *Crawler* makes for an uncomfortable, even grim, listen at times – Wizz, for example, is a 30-second burst of ear-splitting grindcore over which Talbot barks out text messages from his ex-drug dealer – but the band respond with acres more depth and sonic richness than they've displayed on record before. Meds bounces squawking, free jazz saxophone against angular shards of post-punk guitar, while in its Bauhaus-like lurch When The Lights Go On recreates the darkness of completely losing control so well you can almost feel the room spinning.

It's telling that two of the best tracks here don't really resemble IDLES at all. The Beachland Ballroom is the unlikely sound of the band trying their hand at girl group soul (albeit in a clanking death march that makes The Jesus And Mary Chain come across like The Archies) and Progress transports them closer to experimental electronica. It's an enormous, shuddering starship of a track inspired by cutting edge such as producers Arca and the late SOPHIE in which Talbot sounds like he's being beamed in from a parallel universe of suffering.

Over just three albums in as many years, IDLES pushed their initial M.O. to its logical conclusion. *Crawler* is the sound of IDLES mk2. It might not be as immediate, but there's a newfound nuance and scope within the darkness here. As The End clatters to its conclusion with Talbot howling, "In spite of it all, life is beautiful." IDLES' message is still, ultimately, one of hope. The road forward feels wide open.

Q&A

IDLES frontman Joe Talbot on why *Crawler* is the sound of his band starting again.

***Ultra Mono* felt like it was 'IDLES concentrate' in a way. Did that inform a shift in direction for this album?**
We started that journey before we released *Ultra Mono*. We'd come to an understanding of our self-awareness as an entity, artistically and within the populace, of the caricature of IDLES that had come to the surface. We decided to make an album, *Ultra Mono*, as IDLES as possible. That was the point of *Ultra Mono*, to build an effigy that we could then burn and kill and start again. *Crawler* is us starting again.

How did the pandemic affect how you approached the record?
We weren't going to start again so quickly, because we were going to be doing two years of world tours, but obviously Covid allowed us the time and the grace period to reflect. The whole album is a reflection: musically and lyrically, in that we got to really dig deep into what we are fascinated by and what we love in music.

There's much more depth and scope to the music than on previous IDLES albums. On The Beachland Ballroom you even have a go at Phil Spector-style pop…
The reason this album has a dark warmth and a depth to it is because we were looking into that, why we love soul music so much, why 50s pop has a sense of ominous darkness to it as well as a bright sheen. So we worked on its depth because of that reflection period. And obviously, lyrically it's a reflection on my recovery and the moments that defined it. It's not just about that.
As told to Chris Catchpole

Courtney Barnett

Things Take Time, Take Time

★★★★

Marathon Artists MA 0310 (CD, LP, Cassette)

Melbourne indie star sets her own pace

A reflection on societal change turns into a lyric about changing the sheets on Rae Street, the suggestive opener for Courtney Barnett's micro-focused third album. Tired after 2018's *Tell Me How You Really Feel*, the Australian singer-songwriter eased off the pedal, turning to homefront concerns. The result is an album both granular and gracious, lifted by a breezy whatever-will-be spirit. Sunfair Sundown and Here's The Thing surf the waves of day-to-day living with unforced melodic ease, while Turning Green issues notes of friendly reassurance to a lulling Krautrock pulse. If the sharper edges of earlier Barnett albums are softened, the trade-off is an appealing fluency best heard on If I Don't Hear From You Tonight, a love song that nails *Things Take Time, Take Time*'s virtues at a stroke: amiable, infectious and pleasingly unhurried. *Kevin Harley*

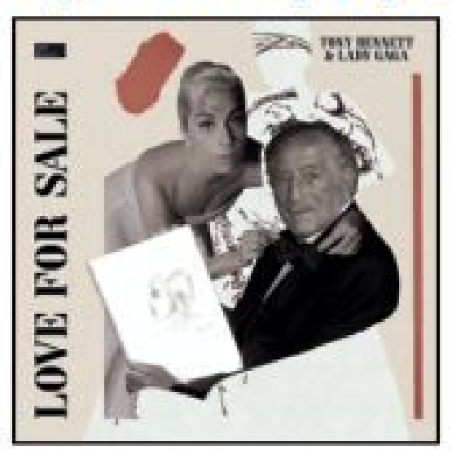
Tony Bennett and Lady Gaga

Love For Sale

★★★★

Columbia/Interscope B 003318601 (CD/2CD, 2LP)

Legendary crooner teams up with pop superstar



Though he's 95 and batting Alzheimer's, Bennett can still sing the Great American Songbook better than anyone else alive. To bring the curtain down on his storied career, he's reunited with his 2014 collaborator Gaga to record this tribute to songwriter Cole Porter. Despite his current health concerns, Bennett can still navigate the subtleties of the jazz standard repertoire with an imperious aplomb and has a sympathetic co-pilot in Gaga, who, despite being 60 years his junior, is perfectly tuned in to the old master's wavelength. They do a couple of solo songs each but the standouts are their duets together, especially the swinging big band numbers It's De-Lovely, I've Got You Under My Skin and You're The Top, which crackle with a lively, conversational interplay. A De-Lovely way to cap a glorious career. *Charles Waring*

Caravan

It's None Of Your Business

★★★

Madfish SMACD 1212 (CD, LP)

Pop or prog? Canterbury combo at a crossroads

Caravan
It's None of Your Business

The acclaim accorded their recent career-spanning box set has inspired the venerable group's first new music for eight years. Founder guitarist Pye Hastings and long-serving multi-instrumentalist Geoff Richardson lead a new line-up through 10 tracks that tick many boxes without threatening the iconic status of 70s classics such as *In The Land Of Grey And Pink*.

While the title track and I'll Reach Out For You both touch nine minutes, a surfeit of shorter soft-rock ditties like If I Was To Fly overwhelm these attempts to recapture Caravan's organ-laced progressive past. That said, one concise gem tucked away at the end, There Is You, features eloquent piano from Jan Schelhaas – an ingredient that could have been made much more of.
Michael Heatley

Chelsea Carmichael

The River Doesn't Like Strangers

★★★★★

Native Rebel Recordings NRR 0001 LP (CD, LP)

A new jazz saxophone star is born

Warrington isn't renowned for its jazz affiliations but it's the hometown of Chelsea Carmichael, a young British tenor saxophonist. On the evidence of this compelling debut for Shabaka Hutchings' new label Native Rebel, she seems poised to take the jazz world by storm. *The River Doesn't Like Strangers* takes us into a sonic world that has both beauty and toughness, elegance and grit. The super-infectious Bone And Soil, where David Okumu's diaphanous, effects-laden guitar chords underpin Carmichael's dancing melodies, is gorgeously poetic, but on leaner cuts like the fast and furious Myriad and the lurching, dub-infused All We Know, where the saxophonist spectacularly duels with Okumu, show an unflinching visceral ruggedness. As debuts go, this is an astonishing tour de force. *Charles Waring*

Eric Clapton

The Lady In The Balcony: Lockdown Sessions

★★★★

Mercury Studios 3871152 (CD/CD/DVD/CD/Bluray, LP)

Blues guitar veteran's quarantine nostalgia

A live album and DVD, this set came together during lockdown in a Sussex mansion with only Clappo's good lady wife watching, hence the title. With a three-piece band (including Chris Stainton on keyboards and Steve Gadd on drums) it's verging on the unplugged, although Slowhand gets the electric out for three of the 17 tracks.

It's a touching, sometimes sad but always enthralling journey through a pre-Covid lifetime. Derek And The Dominos are well represented by Layla, of course, one of four including a rocking Key To The Highway. But there's also a double salute to Peter Green, notably an exquisite Man Of The World. From the heartbreak of Tears In Heaven to the growling riffs of the Got My Mojo Working finale it's a understated delight. Comes in a raft of audio, visual and book formats. *Nick Dalton*

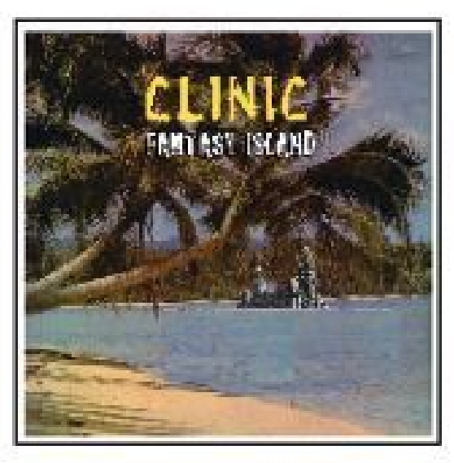
Clinic

Fantasy Island

★★★★

Domino WIGCD 486 (CD, LP)

The future is a trip on North-west wonders' ninth



After the 70s-themed japes of *Wheeltappers And Shunters*, Liverpool's masked seers of psych-garage art-punk dream of how the future looked from that vintage vantage point on their ninth. The Lamplighter heralds a deliciously tripped-out album of lysergic lounge grooves and space-age swamp blues, its utopian visions seemingly dispatched from a K-hole. The retro-futurist delights and Gollum-esque insinuations of Refractions (In The Rain) evoke Jarvis Cocker fronting The Human League at a Sheffield swingers' party. Fine Dining's Kraftwerk-ian twinkle, Fantasy Island's panic-stricken disco inferno and On The Other Side…'s John Barry-on-a-downer smooch match it for dread and playfulness, prescribed in well-apportioned doses. Meanwhile, a cover of Ann Peebles' I Can't Stand The Rain teeters nervously between medicated and menacing, upholding Clinic's flair for experimental pop incisions with typically singular wit and precision. *Kevin Harley*

Ducks Ltd.

Modern Fiction

★★★

Carpark Records CAK 158 (CD, LP)

Canadian indie-pop duo follow-up acclaimed debut

The second album from Toronto pair Tom McGreevy and Evan Lewis sees the duo channel their plentiful C86-era influences and emerge with a record that is more than the sum of its parts. A love of Flying Nun is evident throughout (anoraks will nod furiously at hints of The Clean, The Chills and Look Blue Go Purple) with plenty of Felt, TV Personalities and even Wedding Present (see opener How Lonely Are You?). However, Ducks Ltd. aren't just a Dunedin tribute act. While the jangles and harmonies might be genuinely uplifting, lyrics paint a different picture examining societal decline and personal despair in a style recalling equally twee pop intellectuals McCarthy. True, Modern Fiction might sound old at times but this is definitely one for the future. *Mike Goldsmith*

Efterklang

Windflowers

★★★★

City Slang Slang 50366 Z (CD, LP)

Stripped-back refresh for atmospheric Danish trio

A sense of new beginning pervades Danish three-piece Efterklang's sixth album, from the spring-blooming forest flowers of its title, to their recent signing to City Slang after a fruitful period with 4AD, to the lockdown-enforced minimalism of the musical arrangements. The group has shifted focus from the expansive, multi-instrumental mood pieces of their previous work to make Casper Clausen's lead vocal the focus of many of these pieces. Blending the anthemic qualities of Coldplay's Chris Martin and the ethereal air of Sigur Rós' Jónsi, his voice captures a sense of endless love and loss on the striking piano ballad Hold Me Close When You Can and takes his band into quirky pop territory on Dragonfly and Living Other Lives. The Field adds out-there electronics to the epic closer Abent Sar. *David Pollock*

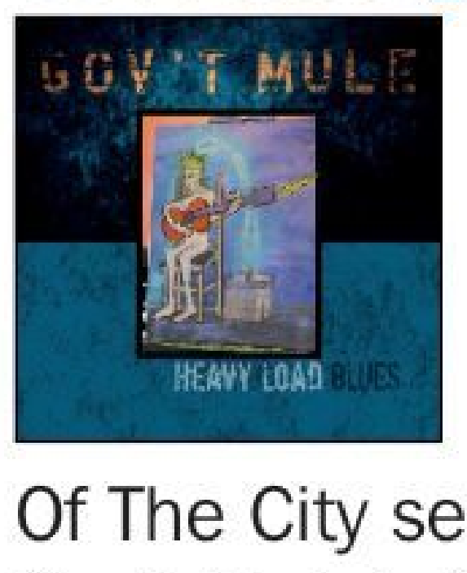
Gov't Mule

Heavy Load Blues

★★★★

Fantasy Records 7228714 (CD/2CD, LP)

US rockers get the blues



The lavish rendition of Bobby Bland's Ain't No Love In The Heart Of The City sets the tone for Gov't Mule's first wholly blues-orientated album. Taut and evocative, *Heavy Load Blues* is infused with a joyous groove and a reliance on authenticity, with founder member Warren Haynes' originals comfortably rubbing shoulders with covers from the likes of Elmore James and Tom Waits. There's no urgency here, with many of the cuts languidly breaking the five-minute mark, and the musicianship is, naturally, exceptional, as perhaps best exemplified by the nine-plus minutes of Howlin' Wolf's I Asked Her For Water (She Gave Me Gasoline). The double CD offers bonus tracks and it's worth noting that the band recorded this and a more traditional Gov't Mule offering simultaneously, so their next release shouldn't be too long in coming.
John Tucker

Efterklang: great Danes

Hand Habits

Fun House

★★★★

Saddle Creek LBJ 326 (CD, LP)

US singer-songwriter hits a peak

Combining the familiar rootsy acoustics and unobtrusive electronica with a freshly dazzling pop instinct, *Fun House* is an album dripping with confidence, most manifestly on the exquisite Clean Air, which soars with as much confidence as The Only Living Boy In New York. With twinkling pop (Aquamarine), heartrending string-soaked melancholia (False Start), spartan folk (Graves) and disembodied country (Just To Hear You – a duet with Perfume Genius' Mike Hadreas) – it moves beyond the ambient Americana of the first two albums, revealing greater depth and variety to Meg Duffy's songwriting. But what lends the album its real strength is the union of Duffy's beguilingly unaffected vocals with Sasami's sympathetic slow-release production. Who knows, with a bit of luck this could be a surprise commercial breakthrough.
Johnnie Johnstone

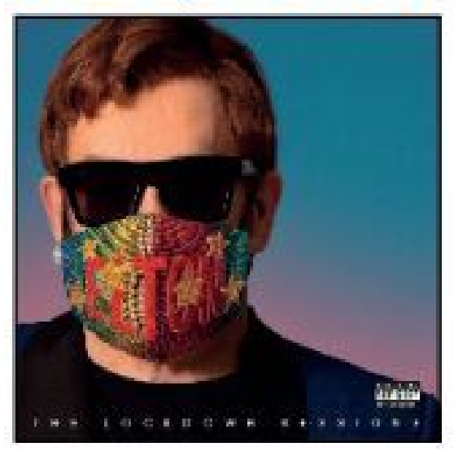
Elton John

The Lockdown Sessions

★★★

EMI EMIV 2051 (CD, 2LP)

Captain Fantastic and trusty lieutenants



Beset with further delays to his *Farewell Yellow Brick Road* tour that mean he'll be saying goodbye well into 2023, Elton busied himself at home collating previously recorded collaborations and inviting new guests to join him (albeit largely remotely). It's almost inevitably a hit-and-miss affair, but when the stars align it results in some intriguing work.

The hook-up with Olly Alexander of Years & Years on the Pet Shop Boys' It's A Sin, previewed at this year's Brit Awards ceremony, is a dramatic highlight, while Stevie Wonder's presence on Finish Line paints a majestic portrait of two legends letting loose. Saddling up with comparative youngsters such as Dua Lipa and Nicki Minaj results in awkward numbers a little out-of-step, so it's left to the late Glen Campbell to close proceedings with grandeur on I'm Not Gonna Miss You. *Terry Staunton*

Lonely Guest

Lonely Guest

★★★★

!K7 K7S 408 (CD, LP)

Tricky unveils his lockdown project

Always in motion, always unmistakeable, Tricky adopts a new alias for this collaborative set. While 2020's *Fall To Pieces* looked inwards following the tragic death of his daughter, *Lonely Guest* is a sinuous, stealthy album of controlled outreach, supple yet tightly steered. With just sickly music-box tinkles, cello and Marta Zlakowska's restrained voice, the title track sets the minimalist mood, sustained as Marta joins Tricky and IDLES' frontman Joe Talbot for the riff dirge and whispered enigmas of Pre War Tension. Off-map detours take in swirling trip-hop (Under), rapid-fire grime (On A Move) and murky dub (Atmosphere) elsewhere, with guests including Oh Land, Kway and the late, great Lee "Scratch" Perry. Meanwhile, with Maxïmo Park's Paul Smith guesting on vocals, album standout Christmas Trees issues mournful, nervy notes from the "edge of town": unsettling, affecting evidence of a tireless maverick on fine, febrile form.
Kevin Harley

Photos: (IDLES) Tom Ham; (Efterklang) Dennis Morton

Spring Break

Blur and Gorillaz leader takes a contemplative pitstop on second solo album. *By Jason Draper*

Damon Albarn: he'll mullet over

Damon Albarn

The Nearer The Fountain, More Pure The Stream Flows

★★★

Transgressive TRANS 551 CD (CD, LP/2LP, Cassette)

The Nearer the Fountain, More Pure the Stream Flows
Damon Albarn, 2021

With nearly 30 years' distance from Britpop and the mania surrounding it, it seems ridiculous to think that Damon Album was once the poster boy for a type of bratty braggadocio that soundtracked Club 18-30 holidays and spilled over into scraps in the press. Gorillaz remains an outlet for his more fevered impulses. Yet even that freewheeling project finds space for the sort of melancholic introspection which, on early Blur songs such as This Is A Low and Badhead, was once suspiciously eyed as a different type of posturing, but now, with the likes of Blur's *13* and The Good, The Bad & The Queen's debut album long under his belt, seems to be the true wellspring of Albarn's creativity.

The acknowledged mastermind of the majority of works he attaches his name to, *The Nearer The Fountain, More Pure The Stream Flows* is, improbably, only the second Albarn solo album proper in a career that's at 27 studio outings and counting. Clearly, the music and melodies pour out of him with ease, and *The Nearer The Fountain…* rolls along like a gently free-flowing brook, as if winding its way through fissures in the psyche (Albarn says he has been on "my own dark journey while making this record"). Built on undulating electronics and Simon Tong's mournful guitar tremolos, and haunted by wordless female vocals that trail Albarn's own cracked voice, the opening title track, and much of what follows, sounds as fragile as anything he's ever recorded – indeed, often too fragile to fully form, as if the songs were scared of themselves and what may happen if they tried to harden into something that could be held.

Like weather patterns shifting across the Icelandic landscape that inspired much of the album, which began life as a commission from Lyon's Fête Des Lumières, *The Nearer The Fountain…* offers glimpses of changing states: the echoey drumbeats and glistening guitar lines that provide something that's less a framework, more a makeshift netting for The Cormorant; the foreboding soundscapes of Esja, gathering like clouds before parting for the namesake Icelandic mountain to loom into sight. Woven throughout are images of loss and the need for regeneration, but also a sense of hope and resilience. Initial sessions for the album took place in Reykjavík before the onset of Covid-19, but it's impossible to hear the repeated lyrical references to particles without thinking of viral spreads, or the more elemental matter we hope lost loved ones leave behind. Impossible, too, for phrases such as, "Am I imprisoned on this island?" (The Cormorant) and, "As the hours slide off the page like clouds somewhere else" (Darkness To Light) not to reflect life as it was lived throughout 2020 and much of 2021.

Like that amorphous time, *The Nearer The Fountain…* refuses to find any true shape – until, that is, its penultimate song, Polaris. Acting as the album's north star, it draws to itself the best of the fragmentary ideas that have preceded it, channelling them into something that shimmers with Albarn's more usual confidence. Clearly, retreating to Iceland has once again proven cathartic for him, as it was when Blur decamped to Reykjavík for the *13* sessions. Overall, however, the effect is a bit like looking at someone else's holiday photos: the experience must have been great for them, but it feels intangible for those who weren't there.

Phil Manzanera and Tim Finn

Caught By The Heart

★★★★

Expression Records EXPCD 41 (CD)

A very happy Latin-flavoured reunion

Tim Finn &
Phil Manzanera
Caught By the Heart

Unlike other albums recorded at a distance, *Caught By The Heart* truly sounds as if everyone was in the same room. It brings Phil Manzanera back in touch with Tim Finn, who he first met when Split Enz supported Roxy Music in 1975. As lockdown hit, Finn mailed Manzanera in London from New Zealand asking if he had any Latin grooves that he could work on. By cheerful coincidence, Manzanera had been working on a Latin album. Finn's voice, lower through age, is one of the most beautiful and underrated in pop. Its emotional heft lies in its economy, as on the title track and All That's Human, while Manzanera continues the purple patch he hit on 2015's *The Sound Of Blue* – his solo on Mambo! Salsa! could be by no one else. *Daryl Easlea*

Tom Morello

The Atlas Underground Fire

★★★

Mom + Pop Music CD MP 584 (CD, 2LP)

Guitarist brings in his buddies for more Raging

Not content with serving in a trio of influential bands (Rage Against The Machine, Audioslave, Prophets of Rage), Tom Morello now supplements his Nightwatchman solo career with genre-blending collaborative albums. Morello's singular guitar style has facilitated diverse guest appearances over the years, (Wu-Tang Clan, Bruce Springsteen) and weaves a unifying thread through *The Atlas Underground Fire*'s eclectic fusion of rock, hip hop and electronica. Damian Marley adds a ragga-style vocal over The Achilles List's industrial setting, and The Boss and Pearl Jam's Eddie Vedder belt lustily through AC/DC's Highway To Hell. There's organic Americana (The War Inside), Rage-style riffing (Save Our Souls), and cinematic electronica (Driving To Texas), and the majority of tracks leave memorable impressions. Diverting and rewarding. *Rich Davenport*

Marissa Nadler

The Path Of The Clouds

★★★★

Bella Union BELLA 1271 (CD, LP)

Boston's gothic-folkie dreams big

Influenced by lockdown binges of *Unsolved Mysteries*, Marissa Nadler returns with an album of rhapsodic irresolution, open-ended in its controlled-storm sonics and story-song subjects alike. A maze-like murder-mystery ballad, Bessie, Did You Make It? raises question marks that linger throughout the album's shifting shapes. All death's-head dirge and elemental guitars, the title-track cogitates on enigmatic hijacker DB Cooper to hypnotic effect; meanwhile, between its immersive electro-organic swoon and superhero fantasies, If I Could Breathe Underwater evokes a high-concept Kate Bush composing for Marvel, enhanced by Mary Lattimore's harp. Other guests include Simon Raymonde, Emma Ruth Rundle and Midlake's Jesse Chandler, indicators all of Nadler's evolved reach. When Black Mountain's Amber Webber harmonises on album standout Elegy, the sense of an artist rising to her sky-scraping potential rings out clearly. *Kevin Harley*

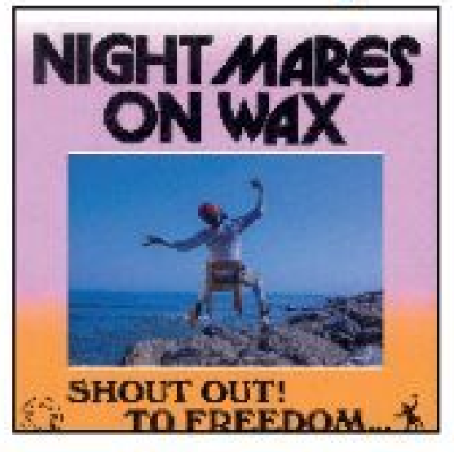
Nightmares On Wax

Shout Out! To Freedom

★★★★

Warp WARPLP 321 (CD, 2LP)

Exploration of freedom from downtempo veteran



Quietly and stealthily, just like their music, Nightmares On Wax have become Warp's longest-serving signing. Thirty years and nine albums later, the enforced shutdown of the past 18 months has worked wonders for George Evelyn (the man behind the Nightmares). The break from a decade's worth of constant touring and a cancer scare offered him the opportunity to take stock. Evelyn had long harboured the desire to feature collaborators throughout a full album, so gave his co-stars the simple brief of "what's going on inside". Partners such as Shabaka Hutchings and Greentea Peng give *Shout Out! To Freedom* more of a contemporary feel than NOW's recent work. The blaxploitation recreation Own Me and the dream-jazz of Wonder are beautiful examples of this new-found freedom, while Imagineering highlights 30 years' worth of chill-out superiority. *Daryl Easlea*

Nathaniel Rateliff & The Night Sweats

The Future

★★★

Stax STX 00476 (CD, LP)

Ironic album title for the revivalist bluesman

Since emerging with his electrifying performance of S.O.B. on *The Tonight Show* in 2015, Nathaniel Rateliff seemed content to drift into following Seasick Steve's career path of rehashing the act in mid-afternoon festival slots. After

Photo (Damon Albarn): Linda Brownlee

last year's solo album *And It's Still Alright* hinted he wanted to move on, Rateliff's third full-band album is an excellent gear change. If hardly the leap forward the title implies, the Colorado bluesman diversifies into an array of classic styles. He does a spot-on Van Morrison shuffle on Love Me Till I'm Gone, echoes The Cars' power-pop in I'm On Your Side and even apes Tom Jones' growl elsewhere. So Put Out is the only instantly familiar regular vaudeville showmanship as Rateliff is worth working up a sweat for again. *John Earls*

Emma Ruth Rundle

Engine Of Hell

★★★★

Sargent House SH 254 (CD, LP)

Portland's grunge-folkie opens her heart

After her lava-spitting collaboration with Thou, *May Our Chambers Be Full*, Emma Ruth Rundle summons a personal apocalypse on her solo return. Working with acoustic guitar and piano, Rundle pulls us deeply into an austere song-cycle of traumatic childhood memories, its raw confessionals imparted close-mic. Even if the plot-points remain murky, a story unfolds of loss and regret, made tangible in every fretboard slide and piano creak. Return sets the sepulchral tone, before past shadows take unsettling shape on Blooms Of Oblivion, with references to methadone clinics and a "fistful of sorries you will never say". As darker demons nudge us towards grimmer territory, In My Afterlife digs down to summon a carefully guarded kind of catharsis: an impeccably judged conclusion for an intense, unadorned chronicle of sorrow.
Kevin Harley

Santana

Blessings And Miracles

★★

BMG 4050538714548 (CD, 2LP)

Formulaic fretwork, two decades on

The template for Carlos Santana's late-career renaissance, established in 1999 by *Supernatural*, has been revisited if not entirely revitalised for this new offering – indeed Matchbox 20's Rob Thomas, who voiced the breakthrough single that introduced the guitarist to a new generation, reprises the role in the shameless Smooth soundalike Move.

Other notable guests include Steve Winwood, who fails to redeem an awkwardly Latinised A Whiter Shade Of Pale, and the late jazzman Chick Corea. His keyboards on All Together mix potently with Santana's guitar, vocals proving unnecessary. Longtime fans could have lapped it up at twice the length, but all but two of the 15 tracks here are short and snappy. One exception, America For Sale, features the guitar of Metallica's Kirk Hammett but sits uneasily amid the slightly forced good vibes. *Michael Heatley*

Son Volt

Electro Melodier

★★

Transmit Sound/Thirty Tigers TS 2023 (CD, LP)

Blue-collar boon for music conservatives

Anyone banking on Son Volt deviating from the country-rock moves of their stunning debut, 1995's *Trace*, invest elsewhere. These days, Jay Farrar's band are comparable to avuncular relatives, passing down world-weary wisdoms in warm embraces, comfortingly fuzzed like signals from the two vintage amplifiers lending *Electro Melodier* its name. Laura Cantrell's yearning cameo on Diamonds And Cigarettes seems near-revolutionary compared to most of what's on offer here, the former Uncle Tupelo-man successfully pitching upon tried-and-tested terrain. The anthemic stomp of Reverie and slide-soaring of The Levee On Down find Farrar adopting the mantle of a modern-day Woody Guthrie or James Agee, his social conscience steadfastly more progressive than his sound. *Electro Melodier* holds few surprises and fewer frills, but delivers on Son Volt's guarantee for honest, unpretentious, working-man's blues.
Spencer Grady

Strawberry Guy

Sun Outside My Window

★★★★

Melodic MELO 132 (LP)

Alex Stephens' sunshine-soaked sound

Welsh-born, Liverpool-based Alex Stephens is Strawberry Guy, who, when not playing keyboards with the Orielles, makes records of symphonic shoegazing. His track Mrs Magic has become a viral sensation, paving the way for *Sun Outside My Window,* his debut long-player. A tribute to the simple things in life and what makes you happy, the album is as influenced by Debussy as Dennis Wilson. Piano-led, Stay In This Moment sounds like a joyous, forgotten, early 70s single; the title track is dream pop with a killer chorus. Stephens' orchestration, although synthetic sounds analogue and sympathetic to the material. Recorded in his Georgian Merseyside flat, this is the sort of record that typifies the best Scallydelia: honeyed and sincere, past-referencing, future-leaning, fragile, with copper-bottomed melodies. *Tom Byford*

Swansea Sound

Live At The Rum Puncheon

★★★

Skep Wax SKEPWAX 005 LP (CD, LP)

Ramshackle, punky infectiousness

With their impeccable indie-punk credentials (the band comprising former members of Pooh Sticks and Tallulah Gosh) and purist sensibilities, it is hardly surprising that Swansea Sound yearn for happier times. Appropriating their moniker as well as the album's title from two now sadly obsolete Welsh institutions, their dewy-eyed nostalgia is laid bare most conspicuously on buzzsaw opener Rock N Roll Void ("Went to Ramones when I was 13/Heard The Kinks when I was 3"). It's an album packed full of hook-filled two-and-a-half-minute pop songs (containing some genuinely impressive harmonies by Portland band The Crystal Furs), where droll observations ("your *je ne sais quoi* – don't know what it is") are offset by the underlying acerbic commentary on contemporary corporatisation and digital branding. *Johnnie Johnstone*

The The

The Comeback Special

★★★★

Cineola/EarMusic 0213947 EMU (5CD, DVD, Blu-ray, 10")

Comprehensive document of Matt Johnson's return to the stage

Matt Johnson doesn't do things by halves and this record of his first tour for almost two decades is suitably exhaustive. Housed in a deluxe 136-page hardback book, it presents the band's 2018 Royal Albert Hall show over double CD, DVD and Blu-ray, plus three discs of ancillary material and a 10" of remixes. Johnson overhauled his back catalogue to suit the strengths of his new band, making his presence felt not only on guitar but vocally, too. This iteration of The The are lithe and tight, and away from their contemporaneous production, the songs sound completely reinvigorated.

Long-time collaborator Tim Pope filmed the show up close and personal, only occasionally pulling out to reveal the scale of the event. Live albums are usually listened to once and then filed away, but *The Comeback Special*, particularly in its deluxe edition, is one worth immersing yourself in.
Wesley Doyle

Tom Morello: sharing a tender moment with his loved one

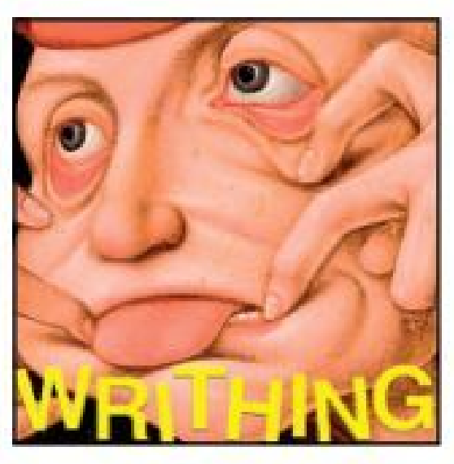
Voka Gentle

Writhing!

★★★★

Leafy Outlook LEAFY2 (CD, 2LP)

Restless trio's experimental indie-rock



This trio's 2019 album *Start Clanging Cymbals* contained an artful mix of psychedelia, folk, jazz and kitchen sink musicianship. This second long-player maintains the eclecticism but ups the funk, its groovier moments recalling the likes of Dirty Projectors and St. Vincent. Skittering drums and mid-70s-style synth lines sitting alongside machine funk could be just that bit too clever-clever but the pop nous that underpins much of *Writhing!* all saves it from cold theorising – see TV Bra™ (LCD Soundsystem meets Phillip Glass), Gorillaz-esque See Damage or standout track DREAD/TKOE (yes, they have a certain way with song titles). Guest contributors here include the likes of Wayne Coyne but it's testament to *Writhing!*'s quality that collabs just get in the way. Things end with the swirling *Wicker Man* robo-folk of The Black Swell, "I will overcome you" being coolly crooned over the freaky backdrop. We won't argue with that. *Mike Goldsmith*

Sami Yaffa

The Innermost Journey To Your Outermost Mind

★★★

Livewire LW 061-2 (CD)

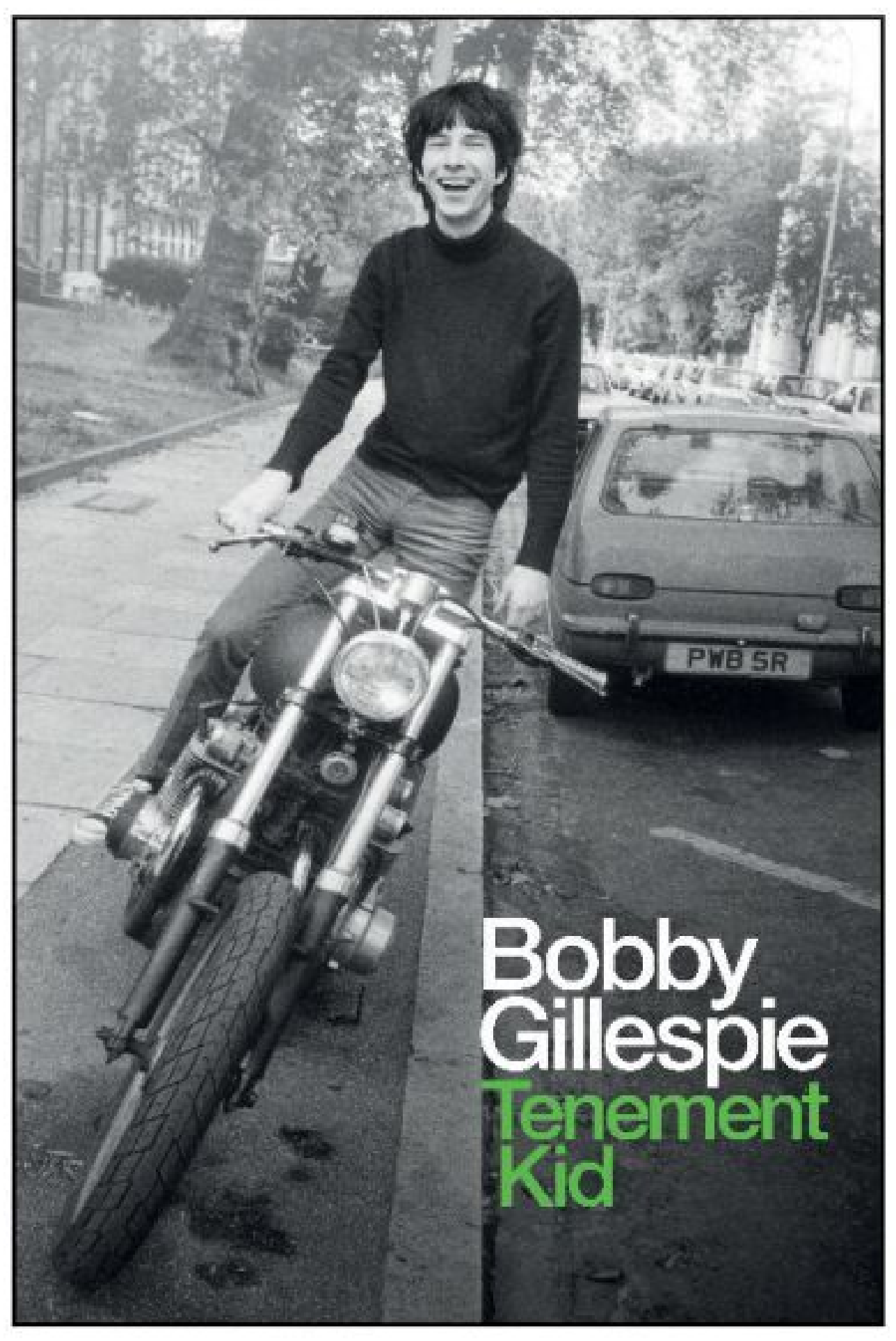
Diverse debut solo outing for ex-Hanoi Rocks bassist

Despite a career stretching back over 40 years, and global fame and fortune with Hanoi Rocks, it's perhaps a surprise that *The Innermost Journey To Your Outermost Mind* is Sami Yaffa's first solo album. Claiming inspiration from bands such as The Rolling Stones in the way their albums feature a variety of styles, Yaffa has delivered an exciting album that's extraordinarily eclectic, yet still robustly cohesive. Mixing rock (Armageddon Together) reggae (Rotten Roots), punk (Selling Me Shit) and power pop (Fortunate One, and the gloriously frenetic single The Last Time), and infusing it with 40 years of dirt and swagger, the bassist neatly proves that whatever you call it, it's only rock'n'roll, and he likes it. Yes, he does... *John Tucker*

NEXT MONTH

Robert Plant & Alison Krauss
Nirvana Neil Young
David Bowie Dave Gahan

Books



Tenement Kid

Bobby Gillespie

★★★★

White Rabbit, £20

ISBN 9781474622066, 412 pages

The roots of Primal Scream and a page-turning chronicle of an era

A cover quote from Courtney Love sets Primal Scream singer Bobby Gillespie up as "rock'n'roll's Oliver Twist", and *Tenement Kid* tries to prove it. His autobiography covers his pre- and early-fame years, up to the release of *Screamadelica* in 1991, giving the sense of a Glasgow street urchin living on the cusp of the post-industrial age, taken on the adventure of a lifetime by music.

The book veers away from easy, big-picture rock'n'roll mythologising, homing in on the detail of the times and Gillespie's emotional responses and artistic influences. During his young life in the Glasgow suburb of Springburn, friends had the Pope or the Queen on their family walls and "we had Che Guevara and the Black Panthers. Thank fuck." His dad, a high-profile trade unionist, knew Billy Connolly, Arthur Scargill and Gordon Brown, but family rows and violence on the streets made Gillespie melancholy and angry; "when punk came along, I was just ready for it."

A lifelong friendship with Alan McGee began when they agreed to join one another at a Thin Lizzy gig, and the evolution of Primal Scream throughout the 80s includes layovers in The Wake and Jesus And Mary Chain and getting his first E from Happy Mondays via McGee. Another volume covering the Scream era is surely planned, but *Tenement Kid* feels like the real glory years. *David Pollock*

Prince And The Parade & Sign O' The Times Studio Sessions 1985 And 1986

Duane Tudahl

★★★★★

Rowman & Littlefield, £27.90

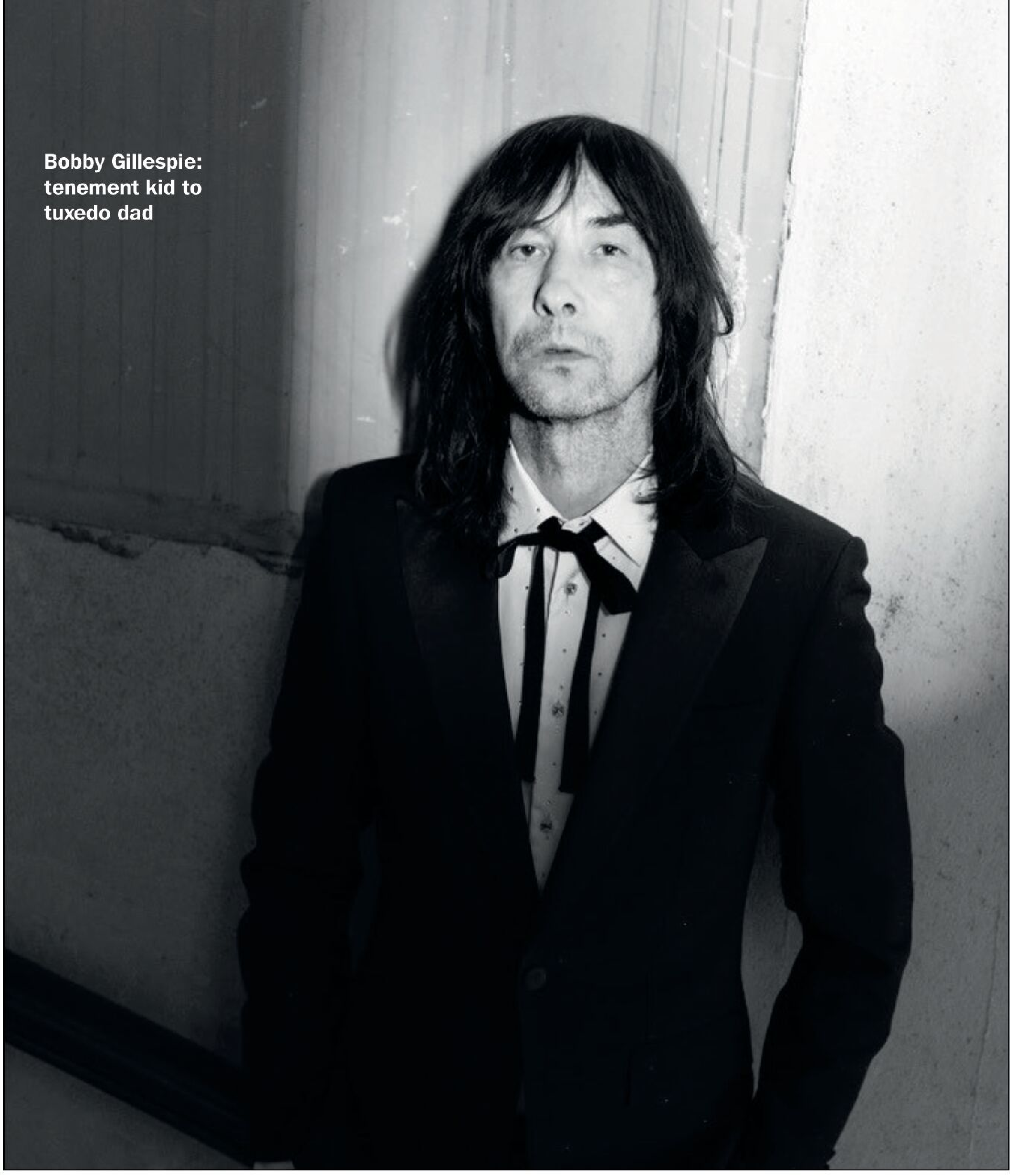
ISBN 9781538144510, 620 pages

Making sense of Prince's most dauntingly prolific era

With his first book covering the *Purple Rain* sessions and the songs that made Prince a global icon, Tudahl's second day-by-day account deals with the two years in which the newly crowned king of pop (and rock and funk and…) worked out what to do next. Evidently, the answer was: push himself further.

This book does far more than log session details for two of Prince's greatest albums. First, there's the fact that Prince continues to cycle through side projects – Sheila E, The Family, Madhouse – a movie (*Under The Cherry Moon*) and his own relentless run of ideas (*SOTT* was the fourth album he had assembled in 1986, but the only one that saw the light of day), to the point where, before you know it, 36 hours have passed and three or four songs are in the can. Then there's the narrative that unfolds: we catch Prince in the throes of trying to understand his fame, relying on The Revolution's creativity before firing them and reclaiming his music for himself. Among this, a lesser-sung figure emerges: Susannah Melvoin, twin sister of Revolution guitarist Wendy, whose romantic involvement with Prince has long been recognised, but whose collaborative input here becomes better understood. Unlike The Revolution, however, Susannah left of her own accord – arguably the event that brings this period in Prince's life to a close, leaving him truly alone again in the studio.

Tudahl's access – both to the prosaic notations on the timesheets and the first-hand accounts of Prince's closest collaborators, who add colour to the black marks on white paper – is as unparalleled as his work is exhaustive. You're left not only trying to keep up with Prince's work rate, but Tudahl's own committed approach to documenting an inexhaustible artist at his most dauntingly prolific. *Jason Draper*


Bobby Gillespie: tenement kid to tuxedo dad

Americanaland: Where Country & Western Met Rock'n'Roll

John Milward

★★★★

University Of Illinois Press £22.99

ISBN978-0-252-04391-8, 232 pages

Americana, from past to present

Americana is a wide-ranging term. It encompasses everything from old-time country (what music critic Greil Marcus describes as "old, weird America") to post-war country (Johnny Cash, Buck Owens), Sun Records, Elvis, through to country rock (The Byrds, Emmylou Harris, The Burrito's, Nitty Gritty Dirt Band), Steve Earle, Dylan and The Band, outlaw country (Merle Haggard and Willie Nelson), alt.country (Wilco, The Jayhawks and Son Volt) and all manner of singer-songwriters.

Milward weaves together the strands of the genres, linking individuals and bands through their records and back stories across 17 chapters, from 20s hissing 78s through to the current crop of Americana artists: Drive By Truckers, Jason Isbell, even Billy Bragg (with Wilco and Joe Henry) and Robert Plant (with Alison Krauss and Patti Griffin). Milward's book defines Americana and Margie Greve's unique artwork captures its spirit. *Tony Burke*

Jamaican Recordings: The Birth Of Ska

Noel Hawks and Jah Floyd

★★★★

Jamaican Recordings, £14.99

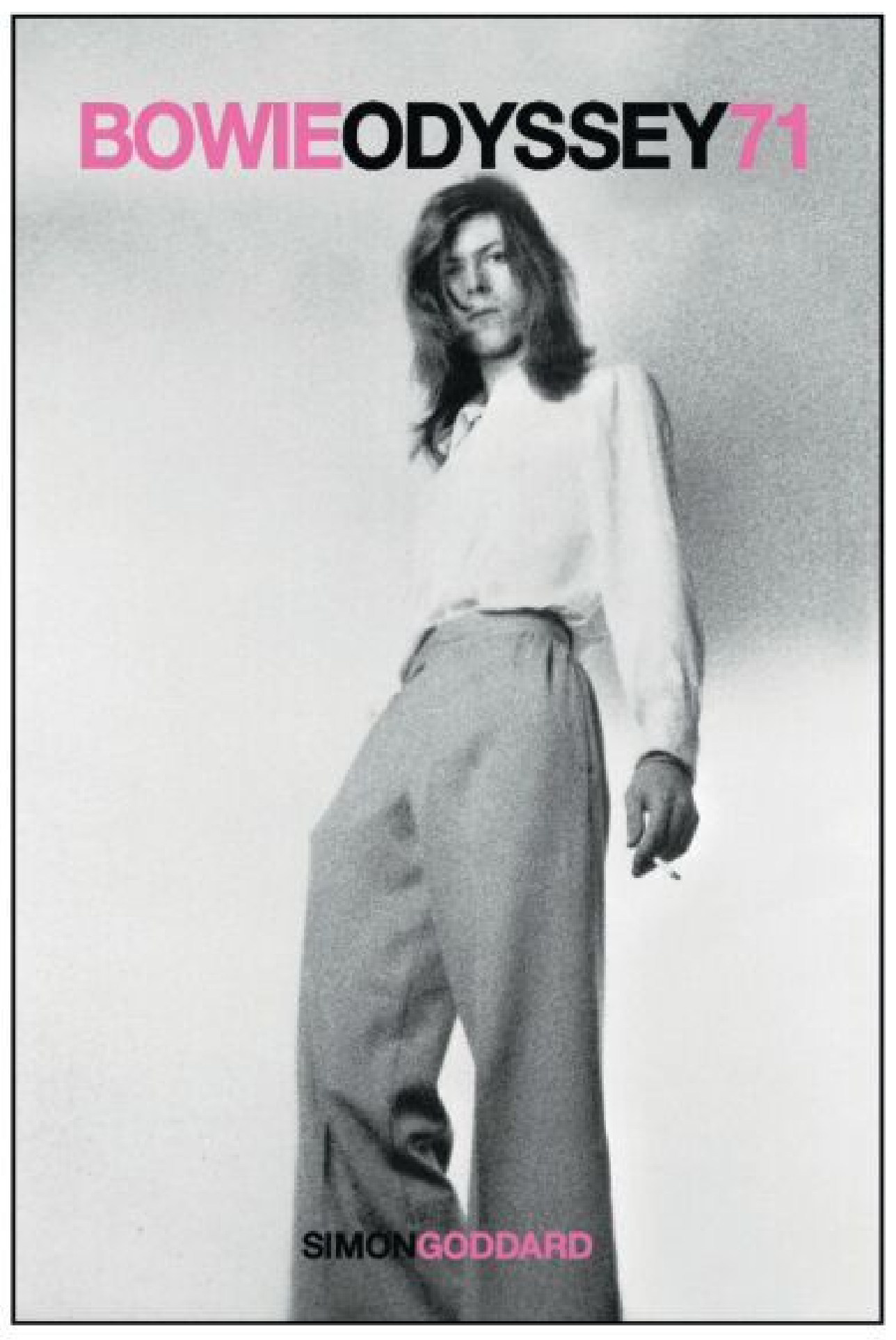
ISBN 095699911-5, 186 pages

From mento men to Brentford Road

Few remember Stanley Motta's name nowadays. But Motta opened, in 1951, the first recording studio in Jamaica – in truth, little more than a room with one microphone and a tape recorder. Battling against almost insuperable difficulties, he sent his mento tapes to London for mastering and pressing, and the fragile 78s came back to Jamaica by ship.

In *Jamaican Records: The Birth Of Ska*, the first of a trilogy, authors Noel Hawks and Jah Floyd chronicle the determination and vigour of the island's pioneering record men, people such as the radio repairer Ivan Chin and theatre owner Dada Tewari. We read of the advent of radio in Jamaica and of the establishment of record pressing plants, and of sound system operators such as Coxsone Dodd, who produced American-influenced R&B and ska recordings to play at their dances.

The book speaks with multiple voices. The fruits of 20 years' worth of interviews with key music business figures are expertly woven into the text and bring the story to life: Bunny Lee, who knew everyone in the business and had stories about most; the breezy reminiscenes of Australian sound engineer Graeme Goodall; the recollections of early recording stars like Owen Gray and Delroy Wilson. The book ends with the foundation and growth of the vitally important Studio One in Kingston's Brentford Road. It's an enthralling story which will continue in the next volume. *Mike Atherton*



Bowie Odyssey 71

Simon Goddard

★★★★

Omnibus Press, £14.99

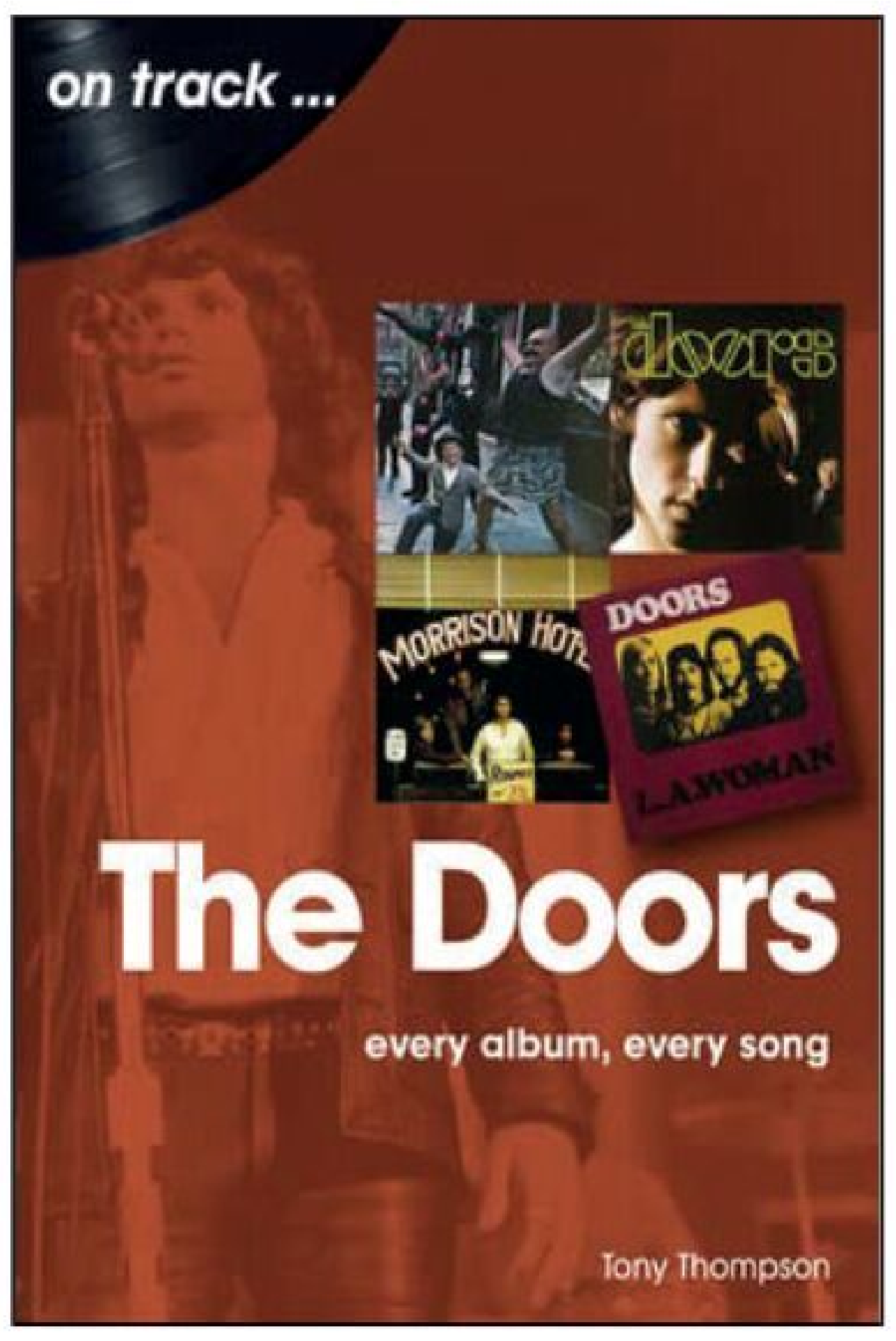
ISBN 9781913172053, 164 pages

Or: how a London hopeful caught up with the curve

A landmark 12 months for both David Bowie and British culture as a whole, 1971 isn't the year when it all took flight for the man who would soon be at the forefront of every significant musical shift of the 70s, but it found him making remarkably speedy progress from struggling one-hit wonder to the confidently unconventional songwriter behind *Hunky Dory* and then onto the first stirrings of his

Photo (Bobby Gillespie): Sam Christmas supercharged glam alter ego Ziggy Stardust. Other books will give you minute breakdowns of every Garbo pose and studio recording session, but in this second instalment in an ongoing series, Goddard brings to life the wider context around Bowie's development. London's underground gay-club scene – forcibly going overground with the Gay Liberation Front – Marc Bolan's tauntingly stratospheric UK success and Bowie's fantasy-fulfilling first brushes with New York City hang as backdrops to a story told in an evocative, freewheeling style that matches the cascade of ideas flowing from Bowie's Haddon Hall HQ.

Fifty years on, his success seems to have been written in the stars, but *Bowie Odyssey 71* is a reminder of how precarious Bowie's future once was – and what a unique proposition he had always been. *Jason Draper*



The Doors – On Track: Every Album, Every Song

Tony Thompson

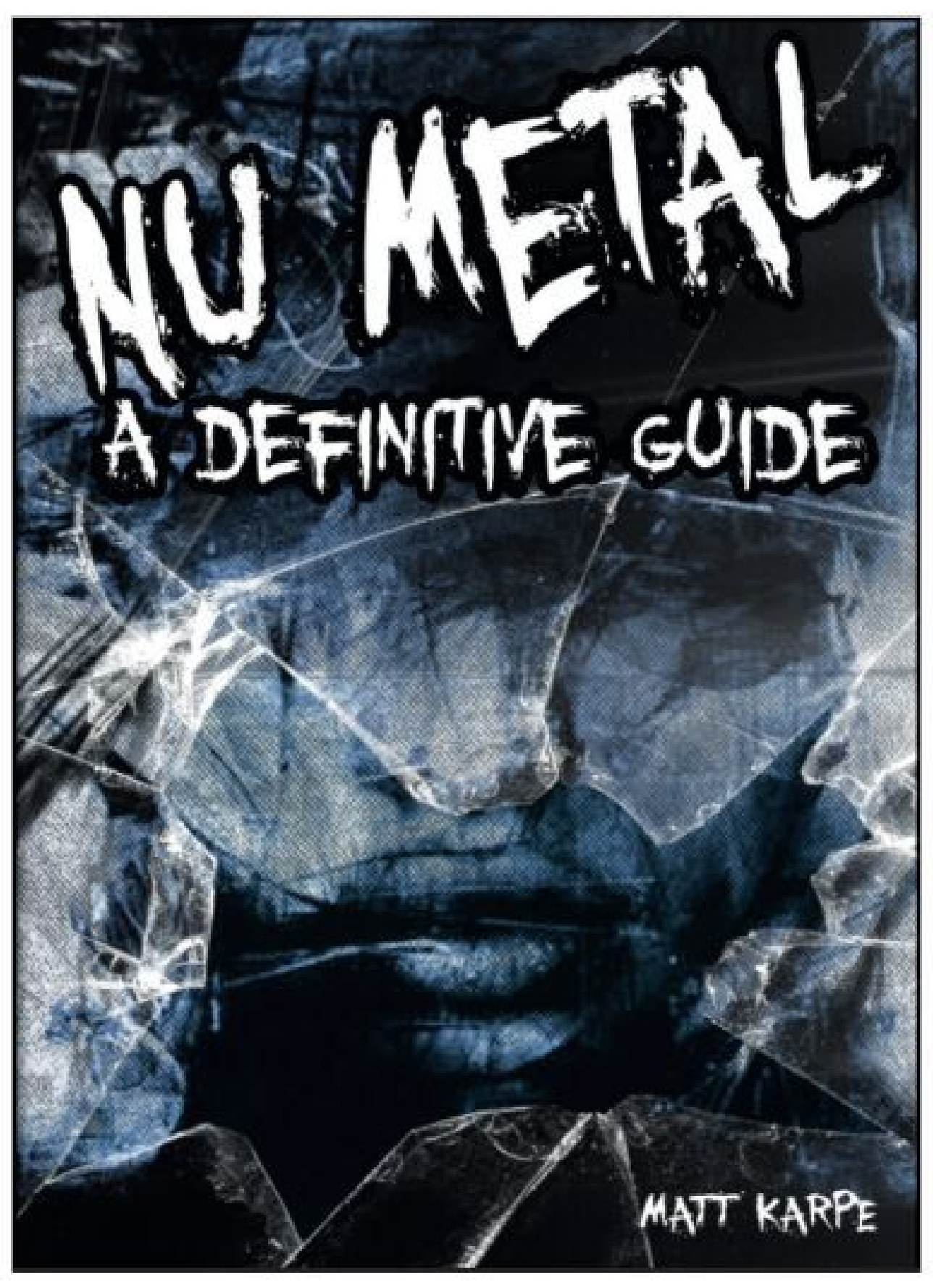
★★★

Sonicbond Publishing, £14.99

ISBN 9781789521375, 128 pages

More than just the cult of Morrison

The Doors mean different things to different people. Lionised by those who regarded them as "scruffy beatniks from Venice", these days they're either revered or merely regarded with polite curiosity. Yet although the cult of frontman Jim Morrison has often eclipsed the band's achievements, it's a point well made that the seven albums recorded by Morrison, Ray Manzarek, Robby Krieger and John Densmore from 1967 to 1971 all went Top 10 in the States, and they hit the top spot with their second single Light My Fire (apparently earning each musician a generous gift from their delighted record label). Thompson starts his analysis not with 1967's self-titled debut but with *London Fog 1966*, an early performance released 50 years after it was recorded at the club the author calls "The Doors' Hamburg". Following this comes the album-by-album critique of this talented band fronted by a chaotic yet quite extraordinary singer-cum-beat-poet. Thompson digs deep to separate fact from fiction, but as ever with fan-written exposés there's not an awful lot that he feels the need to criticise, and he does go rather over the top at times: "If you are in your fifties," he writes of *Greatest Hits*, "you'll recall that everyone you knew owned it." Really? *John Tucker*



Nu Metal – A Definitive Guide

Matt Karpe

★★★

Sonicbond Publishing, £17.99

ISBN 9781789520637, 240 pages

Encyclopaedic analysis of metal's unruly child

Any volume that lumps Judas Priest and Motörhead in with the NWOBHM immediately sets alarm bells ringing, but once Matt Karpe dispenses with the scene-setting and moves onto his specialist subject he's on much safer ground. The author of a couple of books on the sub-genre and *The Nu Zine*, as well as the owner of TNZ Records, Karpe is an undoubted expert in the field;. And although labelling anything as "definitive" is always a risky tactic there's little doubt that this is a weighty and conclusive overview of nu metal.

Is Korn's Blind "possibly the greatest nu metal song"? Read and decide as Karpe romps through a comprehensive A-Z of bands (anyone remember Human Waste Project from California, or Romford's SugarComa?) complete with extensive biographies and suggested "killer cuts" from each act. An interview with producer Ross Robinson ("often described as the man who shaped nu metal"), together with discographies of other notable producers relevant to the sub-genre, and a chapter on some of the more nu metal-orientated OSTs flesh out the picture. However, the inclusion of some bands with relatively thin justification (Machine Head, for example, as well as the likes of Rammstein and Sepultura) might raise a few eyebrows. *John Tucker*

A Furious Devotion: The Authorised Story Of Shane MacGowan

Richard Balls

★★★

Omnibus Press, £20

ISBN 9781787601086, 334 pages

The triumphs and troubles of a flawed genius

It's well over two decades since Shane MacGowan recorded any new material, his last release the 1997 album with The Popes, *The Crock Of Gold*. Subsequent years saw occasional reunion tours fronting the more celebrated Pogues, but inevitably the latter chapters of this biography focus on the often unsavoury side of his life away from music.

Struggles with health and drugs are rife, not least when concerned friend Sinead O'Connor has him arrested for possession in an attempt to scare him straight, and there is a growing list of casualties among others in the singer's immediate orbit. It's to the author's credit that MacGowan's sad decline is chronicled without recourse to tabloid sensationalism, never losing sight of the mercurial talent that made him worthy of headlines in the first place.

Balls, a seasoned journalist who's been close to his subject in both London and Dublin, writes evocatively about Shane's upbringing, his emergence from the punk scene to become a lyricist in the same eloquent vein as Weller or Costello, and of how The Pogues' success re-energised traditional Irish folk music. Diligent research and candid interviews with friends and colleagues who've rarely spoken publicly before add weight to the legacy of a formidable musician but frequently difficult man. *Terry Staunton*

Babylon's Burning: Music, Subcultures and Anti-Fascism in Britain 1958-2020

Rick Blackman

★★★★★

Bookmarks, £10

ISBN 9781912926978, 330 pages

Vital account of music's role in fighting UK racism

Named after The Ruts' anti-racism classic, Blackman, an activist since the 80s, has adapted his PhD thesis into the definitive – unfortunately timeless – work on music-related anti-fascist activity over the last 60 years. Crucially writing without passing judgement or easy retaliatory abuse (no matter how deserved), Blackman lets cold facts speak for themselves as he presents violent racism as hate-driven infestation prone to strike at times of socio-political uncertainty. From Mosley through NF boot boys to Tommy Robinson, it's doomed to fail, even if the problem lingers like a foetid smell.

The author focuses his exhaustively forensic account on the Stars Campaign For Interracial Friendship (SCIF, formed by jazz musicians after 1958's Notting Hill riots), Rock Against Racism (RAR, created in 1976 after Eric Clapton's drunken rant onstage in Birmingham) and Love Music Hate Racism (LMHR, running between 2002-2020), ending with Black Lives Matter. The early chapters are particularly fascinating as Blackman places youth cults as gullible targets for fascist factions, from teddy boys to skinheads, mods emerging as crucial in embracing black culture in the 60s.

Writing as someone who marched from Trafalgar Square to Hackney's Victoria Park in 1978 (psychotic hatred on the faces of outnumbered NF dullards an indelible memory), the towering importance of this book cannot be overstated. A landmark work. *Kris Needs*

Scorcha! Skins, Suedes And Style From The Streets 1967-1973

Paul "Smiler" Anderson & Mark Baxter

★★★★

Omnibus Press, £30

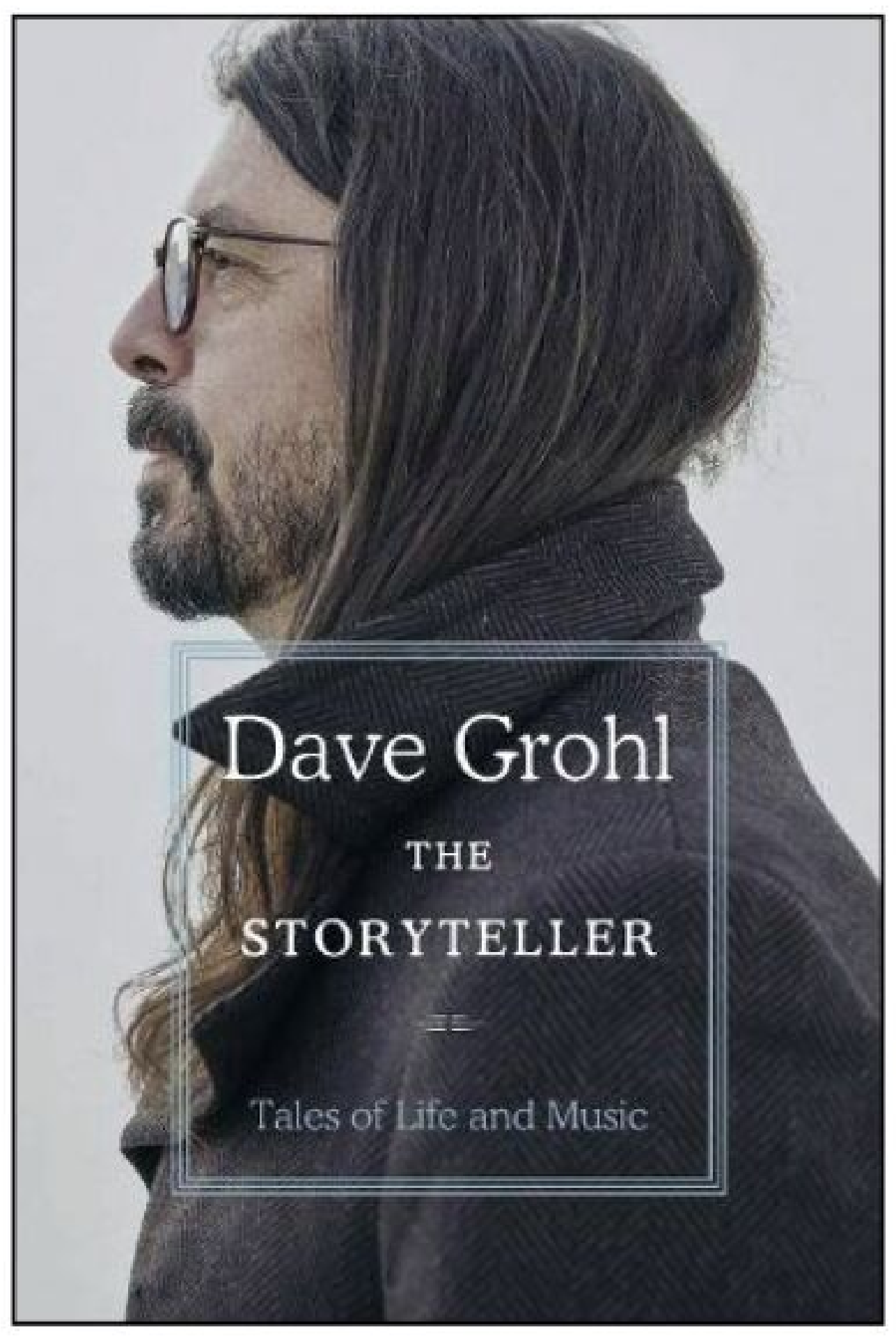
ISBN 9781785584930, 304 pages

Bygone youth cultures cutting a dash

Readers of a certain age will recall prolific author Richard Allen's early 1970s quickie paperbacks about youth fashion, culture and tribalism with titles such as *Skinhead*, *Suedehead*, *Boot Boys* and *Smoothies*. In some respects, *Scorcha!* is a largely pictoral coffee table accompaniment to those seedy, violence-riddled stories, but an overwhelmingly more positive celebration of the skins scene and its offshoots, and its followers' slavish devotion to wearing the right clothes, embracing the crucial sounds (black music, in particular) and living the attendant lifestyle, in clubs and on football terraces.

Suggs of Madness sets the scene in the foreword, referencing his time as a young suedehead ("a dot in social history, they say, but for me, mindblowing"), which the authors follow with dozens more first-hand accounts about the importance of searching for an identity. Hundreds of archive pictures contribute to this richly evocative examination of styles that were pieced together by (mostly) working-class youth determined to find their own voice.

The durability of these street fashions was evident with the subsequent rise of 2-Tone and the mod revival, but here's where you'll find the lean and hungry roots of the cultures and philosophies behind them. Equally fascinating are the passages on the music that soundtracked the movements, the essential 45s and compilation albums still cherished by 21st century collectors. *Terry Staunton*



Dave Grohl

The Storyteller

★★★★

Simon & Schuster, £20

ISBN 9781398503700, 376 pages

The nicest guy in rock delivers a book to match

Around halfway into his charming autobiography, Dave Grohl explains he was never drawn to grimness, writing: "The darker side of music was something I was always attracted to sonically, but I began to realise it wasn't who I was as a person. Music had always represented life and light to me." A famously accommodating interviewee, that uplifting spirit is shot through his memoir, which has the everyman charm of Grohl's personality and Foo Fighters' approachable music.

The Foos' big picture music and holler-along anthems aren't for everyone, though, and accordingly nor will Grohl's book satisfy those after the murkier details of Nirvana. It's not that Grohl skirts controversy, more his episodic recollections mean he prefers telling the stories he finds revealing: his first credit card gets more space than *In Utero*. If the snapshot style means certain biographical aspects are missing, Grohl's warm and conversational prose ensures the stories he does write about are vivid.

The final section, centred around Grohl's children, is especially heartwarming. Juggling stardom with family life has rarely been written about better. If that's not what anyone wanting salacious tales of the road is after, tough. There are a few road warrior stories, but Dave Grohl is much more at ease explaining why he got Joan Jett to babysit. *John Earls*

Singles

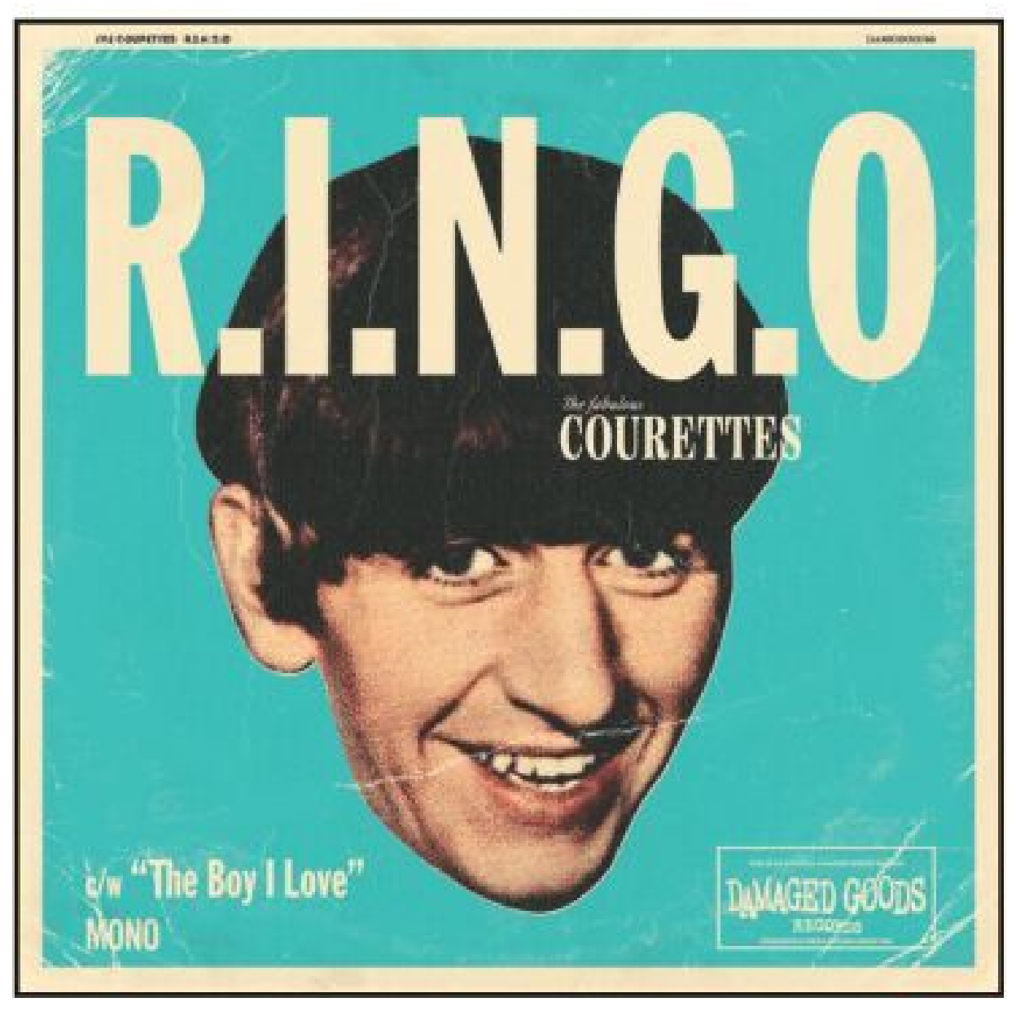
Blueboy
John Peel session 03.12.94

Blueboy John Peel Session 03.12.94 *Precious PRE 005*

The fifth in this built-to-collect series of double EPs of distant indie bands in matching gatefold sleeves presents Reading's Blueboy, formerly signed to Sarah, the sparkling label from down the M4 in Bristol. The sleevenote – yes, *proper* notes on an EP, penned by the band's guitarist and tunesmith, Paul Stewart – informs us this mops up the remaining studio tapes from the band, and explains the thinking behind the material and arrangements, and how the session unfolded, and puts it into context in terms of Blueboy's "career". Single One comprises acoustic tracks. Toulouse provides the perfect showcase for Keith Girdler's vulnerable vocal, delivered over unfussy acoustic guitar and Gemma Townley's dreamy cello. Good News Week – not *that* one, but a song otherwise unissued – follows the same template, with the elegant bow-work even more prominent. Single Two reveals the rock'n'roll side of the band, the grimy-sounding Dirty Mags shoved along by surprisingly Peter Hookish bass and smacking snare drum cutting through a wash of guitar. The chunkier Loony Tunes has towering, heavyweight six-string and Girdler sounding as raw as a bear's sushi. Not *the* sound of '94, perhaps, but as redolent of its era as anything, beautifully presented for our delectation. Keith Girdler passed away, tragically young, in 2007; here's something a little wonderful to remember him by.

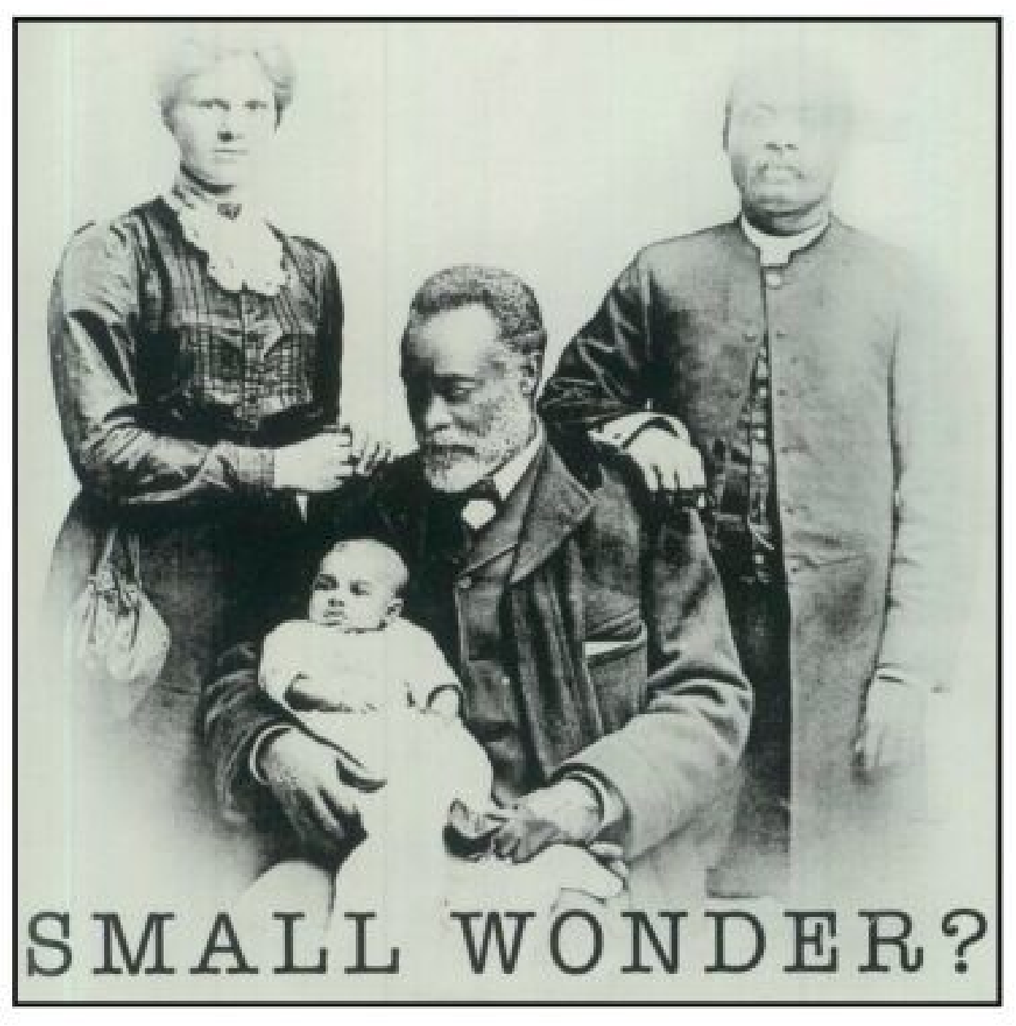
Dyson's Faces We're Two Fools In Love/Don't Worry About The Jones *Miles Away MA 009*

Fronted by Clifton Dyson, Dyson's Faces cut one-and-a-bit albums in the mid-70s, now horribly expensive for soul collectors. With major label support, maybe they'd have been stars, because Clifton, a far harder-edged singer than his more celebrated brother, Ronnie Dyson, really had it going on. The guy could do it tough or tender, and he finds the perfect setting to do so thanks to Eddie Drennon, who could arrange soul tunes like Laurence Llewelyn-Bowen can arrange décor. Here are two little thrillers, the uptempo We're Two Fools In Love, and the pointed but glorious ballad Don't Worry About The Jones, which is like chilling on a bed of tremoloed guitar marshmallows. A singer as dazzling as Dyson might pass almost unnoticed back then but he'd be regarded as a vocal freak of nature today. Hoover up this Dyson.



The Courettes R.I.N.G.O/The Boy I Love *Damaged Goods DAMGOOD 566*

Imagine an early 60s girl group just too nasty, too loud, too brutal, too gum-chewin', random-shaggin', cynical, and honest to get signed. Say, Carla from *Cheers* fronting the Crystals, or Elektra from *Pose* leading The Crystals, but with a heavy shot of Noo Yawk 70s punk. That's The Courettes, not that they are a girl group from the past– they're a male-female duo, ballsy as a golf driving range's net, yet attuned to the classic female pop template. They beat out a tribute to some long-forgotten drummer with none of the subtlety he specialised in (oh yes he did). But that's alright, there's huge bites of fun to be had here, as they prove you don't have to be a murdering woman-hating shitbag to deliver a massive wall of sound. On the flip, they remake an earlier Courettes' gem. The Boy I Love, rendering it even more frantic and bruising. *Cour* blimey, it's big, pulsating and magnificent.



The Carpettes Small Wonder?/2ne1 *Mad Butcher Classics MBC 151*

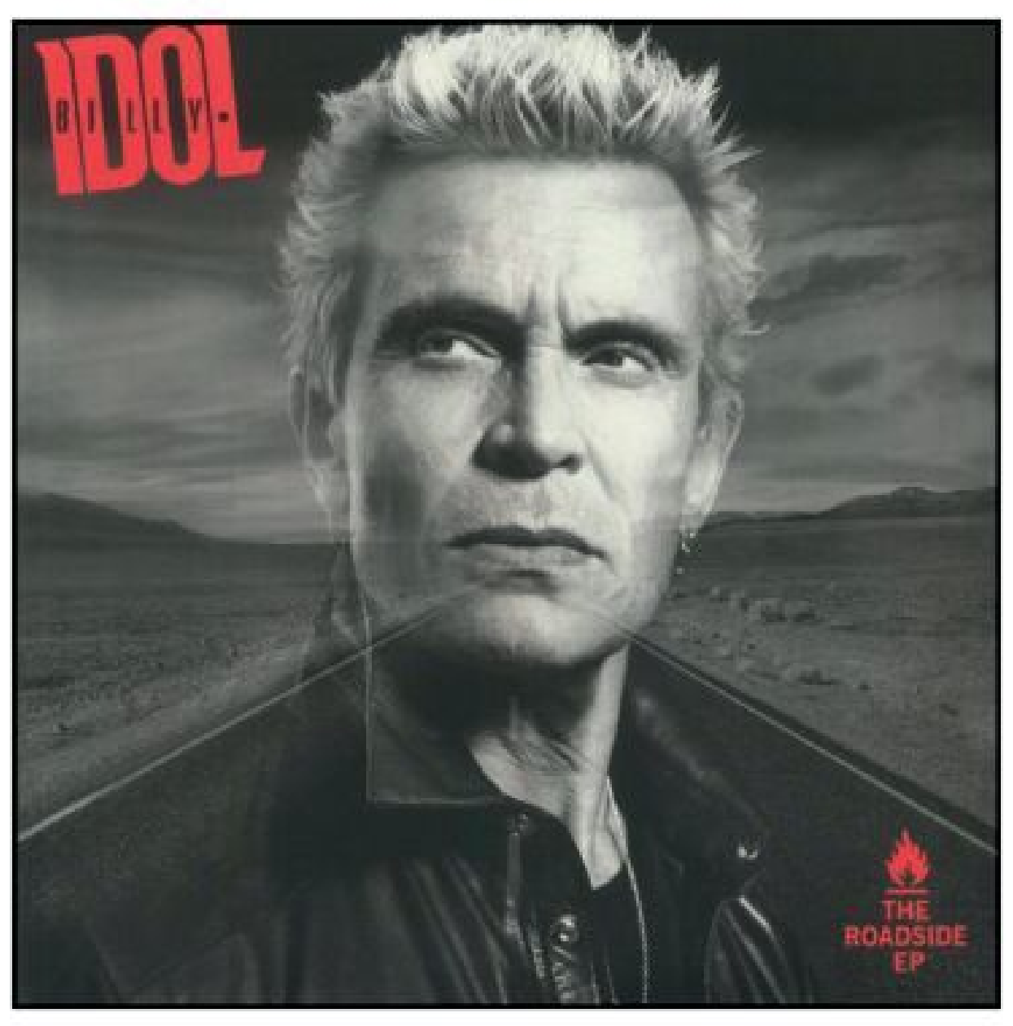
Just 59p when released on Small Wonder, the "boutique" (ha ha ha) record shop label that kept Wathamstow's vinyl-hungry brats such as myself happy and verbally pecked at for years, this punky devil could cost you in excess of £150 in its original format on Discogs, should the craving arise. Luckily, County Durham's noisy threesome's second single has been picked up by another small but worthy imprint, Mad Butcher, from Göttingen, Germany. I remember the single from the time but I don't recall it being quite this punchy and enjoyable. I guess we were spoilt for choice back then. Tidy, organised, powerful and full of the joys of just being three young guys enjoying expressing themselves, there's a purity and freshness here. You can beat a rug but you can't beat Carpettes.

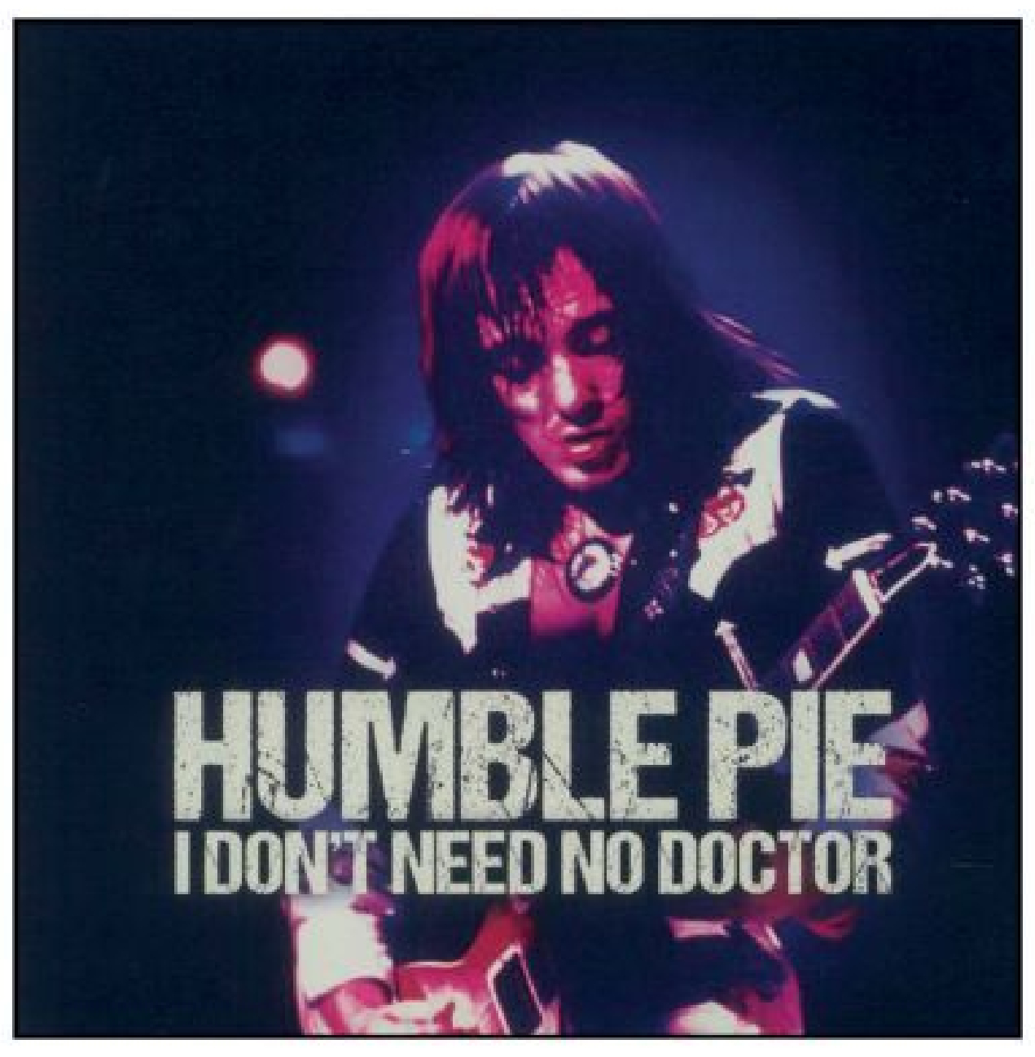
Jeremy/Jim Griffin Crack The Sky/Our New World Will Bathe In Ambient Light *Fruits de Mer Friends Of The Fish 50*

Dragged kicking and croaking from a freebie Fruits de Mer members' CD, *Music For Amphibians*, here's a brace of more-or-less hard rock bullfrogs from the prolific Jeremy Morris of The Lemon Clocks, and Jim Griffin of Irish cosmic prognosticators Zombie Picnic. They're very different, yet sit well together. You can see why Jeremy named his soaring guitar instrumental Crack The Sky, even if it *may* have been named after the prog band. It roars out of the starting block, hurtling across the Stratocastersphere, a bog-basic drum beat kicking hard and a set of easy chords peppering the bottom end while guitar flies across tangles of noise like transistor radios trying to tune into Radio Luxembourg or the FX of distant 80s *Galaxians*' gameplay. Bet William Shatner's heart was raging like this when he was pinged into space in a converted Amazon Prime delivery van. Jim Griffin's offering is more complex, with a dance beat (kinda), a synthesised feel and effects-laden axe playing the circular riffs you haven't heard since the glory days of krautrock. Highly exhilarating, but also scarce, this being the realm of lathe-cut madness. But what a nice pair – without any of that sniggering schoolboy Floyd compilation sleeve rudeness.

Billy Idol *The Roadside EP BMG BGRT 89334 1*

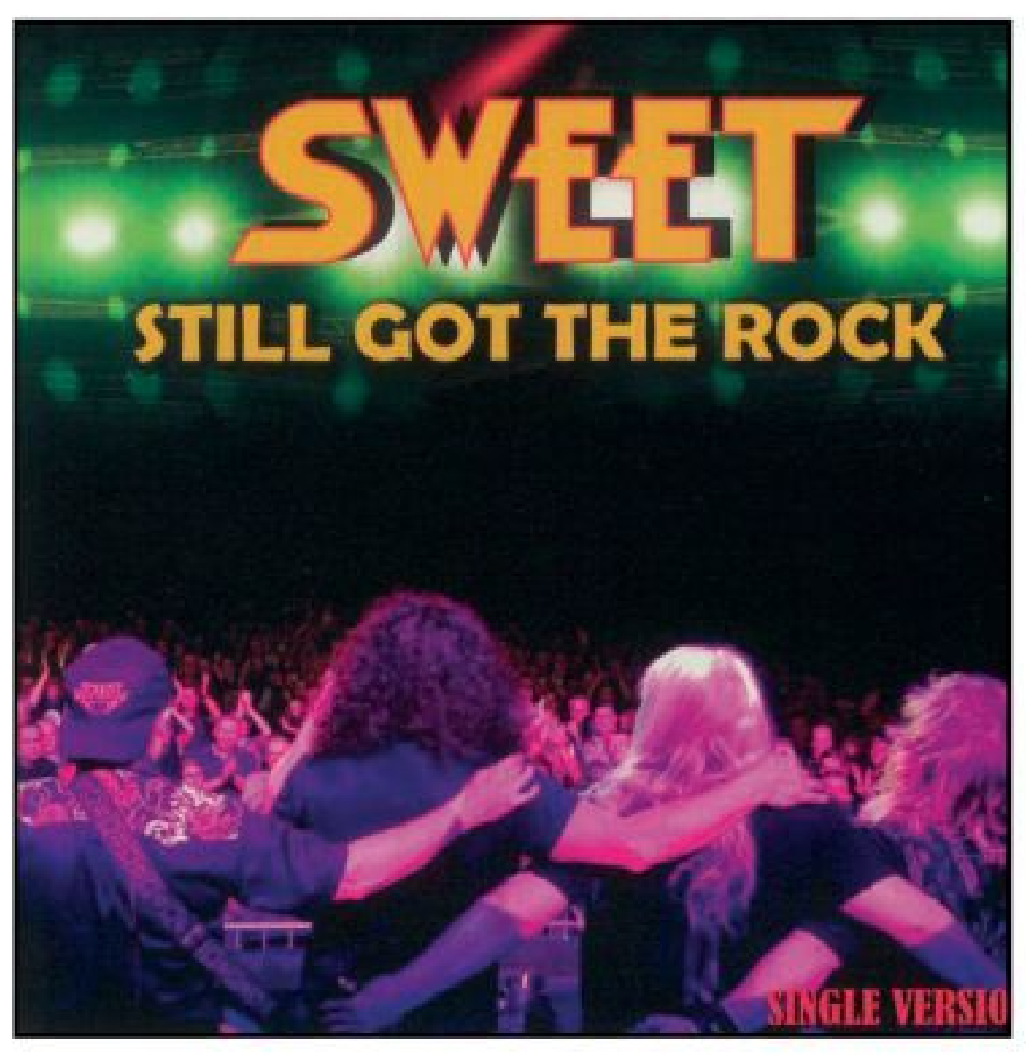
Considering he was widely gobbed on in the 70s, and his near-fatal motorbike smash of three decades ago, which he muses over here on the moody Bitter Taste, Billy Idol still looks pretty cool. He has good bones, you see, even if some had to be reassembled. Bill sounds OK, too, if you don't mind the Iggy-cum-Chris Rea vocal that peppers the poppier Billy approach. Rita Hayworth finds him remembering he was once a suburban Lundun punk, croaking like a villain from a Ray Winstone movie. U Don't Have To Kiss Me Like That fizzes like a noisy rocket, with cheeky references to Jesus and Mary. Baby Put Your Clothes Back On throbs over an antique drum machine and is 80s electro-dark in a low-calorie way. Guitars and, well, everything, are worryingly efficient throughout. On 12" blue vinyl, some with a signed insert, this is talk-show rock, fine as far as it goes.





Humble Pie I Don't Need No Doctor (live)/Think *Cleopatra CLOS 2484*

More vintage magic from the mighty Cleopatra label. Here's that superannuated drum machine again – Conn, I guess, as heard on Sly Stone records and in this instance, Humble Pie's terrific version of James Brown's Think, from the lost album *Joint Effort* and now a superb think-you're-groovy B-side. Blimey, Essex was cool back then; this was recorded at Steve Marriott's domestic studio and it sizzles. The A-side emanates from Winterland, San Fran, '73, with the vocal assistance of former Raelette Clydie King, who presumably never imagined her old boss' tune would end up like this. Heavily edited for this single, and still the definition of funky rock. Ray Charles and James Brown, up in heaven, will be asserting that these kids couldn't do it like them! The point is, they weren't trying to, as Mr Marriott will no doubt tell 'em.



Sweet Still Got The Rock/Fox On The Run (2020 version) *Prudential RRC 0014*

They're still about, with Andy Scott writing the songs and delivering glamorous-sounding – if not exactly glam – rock. Recorded in 2015 and presented here on single for the first time, Still Got The Rock is meaty, beaty, big, but not very bouncy, more thumping than springy. The lyrics are an exercise in self-justification, I suppose, but if that's what floats their soap, that's ok. It struck me as a shame that they went more self-consciously rock near the end of their hitmaking career – a hiatus and a modicum of self-parody might have kept them more in the limelight. But if you are always having to point out that you were actually the real deal just because you came out of pure pop, taking the piss out of yourself cannot be easy. Fox On The Run stands up very well to a recent-ish retooling, even if it's become somewhat of a blunt instrument. And one thing you can't knock is their sense of humour – who else would call their 2020 album *Isolation Boulevard*? Genius, you Sweeties.

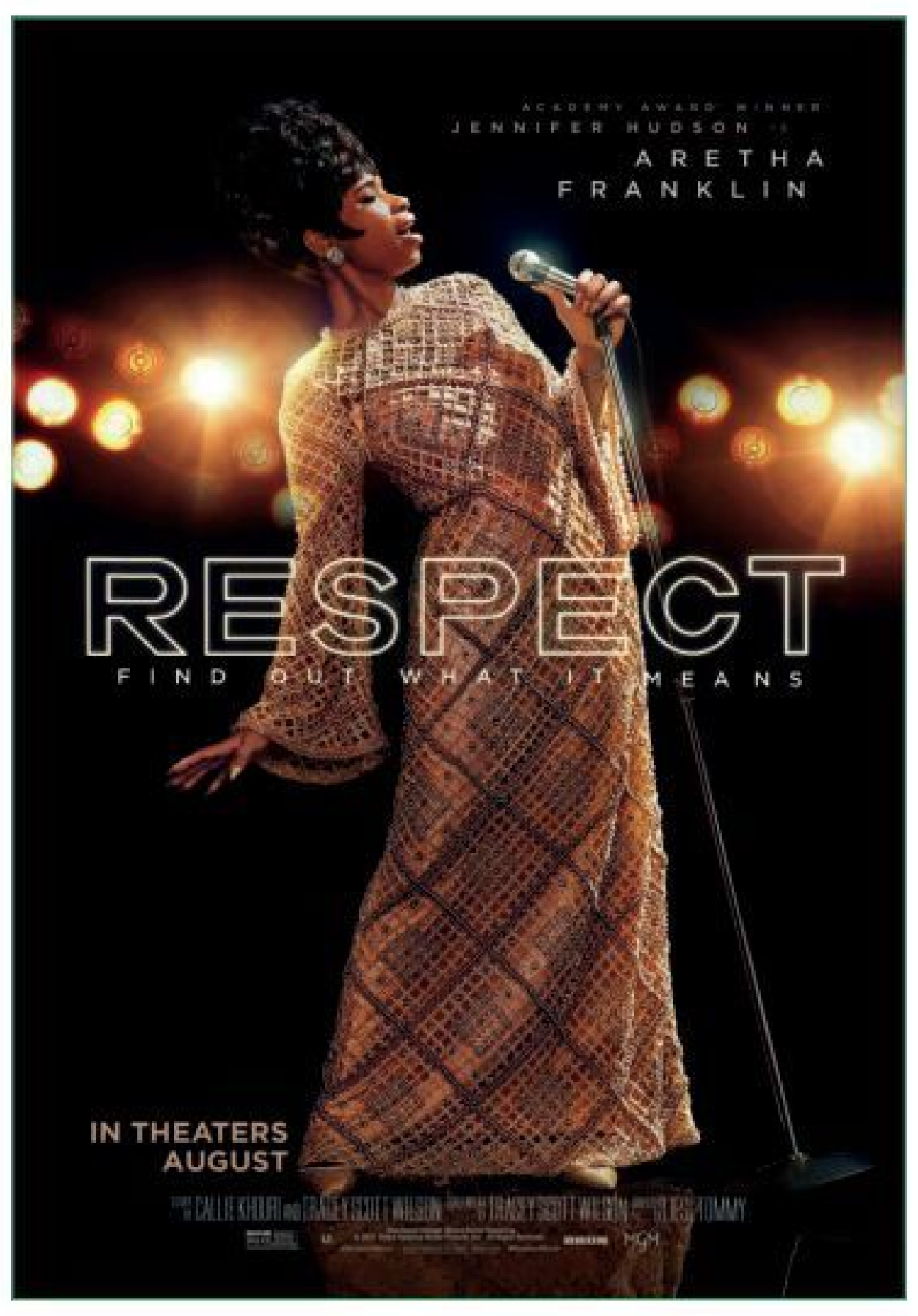
Josi Dias & The Kevin Fingier Collective Um Brilho Novo/Rua Noa Barao *Fingier FNGR 004*

In compete contrast to everything else here, this is a heated dose of Argentinian-Brazilian pleasure like a cross between Gil Scott-Heron's The Bottle and Beginning Of The End's Funky Nassau while delivering a clattering percussive drive all its own. Argentinian mod Kevin Fingier constructs soul with a South American feel that owes little to New York's Latin soul of the 70s, or the boogaloo of the 60s. It effectively welds a tropical Brazilian feel to a funky beat, somehow jubilant yet sensitively restrained at the same time. Party season is here, people, even if it's just in your own front room.

Ian McCann

Send new vinyl singles for review to Singles at the usual RC address.

DVDs



Respect

★★

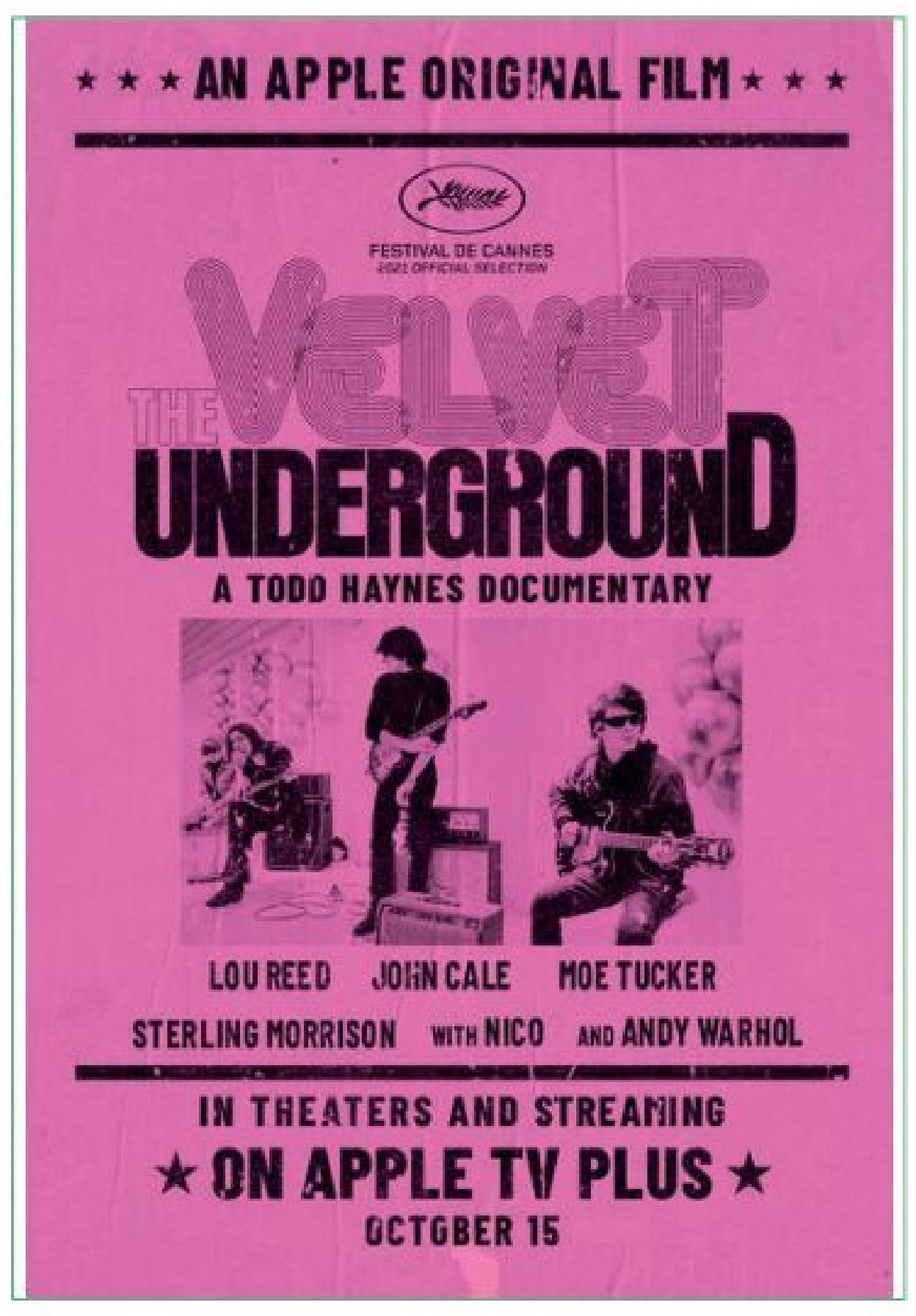
Universal (Cinemas)

Queen of Soul biopic dazzles and disappoints in equal measure

Playing a real-life chanteuse has often been a fast track to Best Actress Oscar glory; just ask Sissy Spacek (as Loretta Lynn in *Coal Miner's Daughter*), Reese Witherspoon (June Carter Cash in *Walk The Line*), Marion Cotillard (Edith Piaf, *La Vie En Rose*), or Renée Zellweger (Judy Garland in 2019's *Judy*). The producers of this colourful Aretha Franklin biopic will be hoping Jennifer Hudson similarly woos Academy voters early next year, and if it proves to be her name inside the envelope it's likely to be due to style more than substance.

Franklin herself approved the casting of Hudson (a previous supporting actress Oscar winner in her 2006 debut *Dreamgirls*), who delivers electrifying turns in the movie's elaborately filmed musical numbers, and in the scene where she assembles the building blocks of Aretha's star-making overhaul of Otis Redding's Respect. However, when there's no backbeat to propel the narrative it has a tendency to revert to by-the-book melodrama that mostly just scratches the surface of the soul legend's life.

The portrayals of controlling men in Franklin's life (Forrest Whittaker as her preacher father, Marlon Wayans as abusive husband and manager Ted White) rarely rise above cartoon villainy, the singer's struggles lazily signposted and despatched with a frustrating lack of depth. Thankfully, Hudson's glowing screen presence holds the viewer's attention, whether as a powerful stage performer, or when the script offers little more than punctuation points in a high-end jukebox musical. *Terry Staunton*


AN APPLE ORIGINAL FILM
FESTIVAL DE CANNES
THE VELVET UNDERGROUND
A TODD HAYNES DOCUMENTARY
LOU REED JOHN CALE MOE TUCKER
STERLING MORRISON WITH NICO AND ANDY WARHOL
IN THEATERS AND STREAMING
ON APPLE TV PLUS
OCTOBER 15

The Velvet Underground

★★★★

Polygram (Cinemas, Apple TV+)

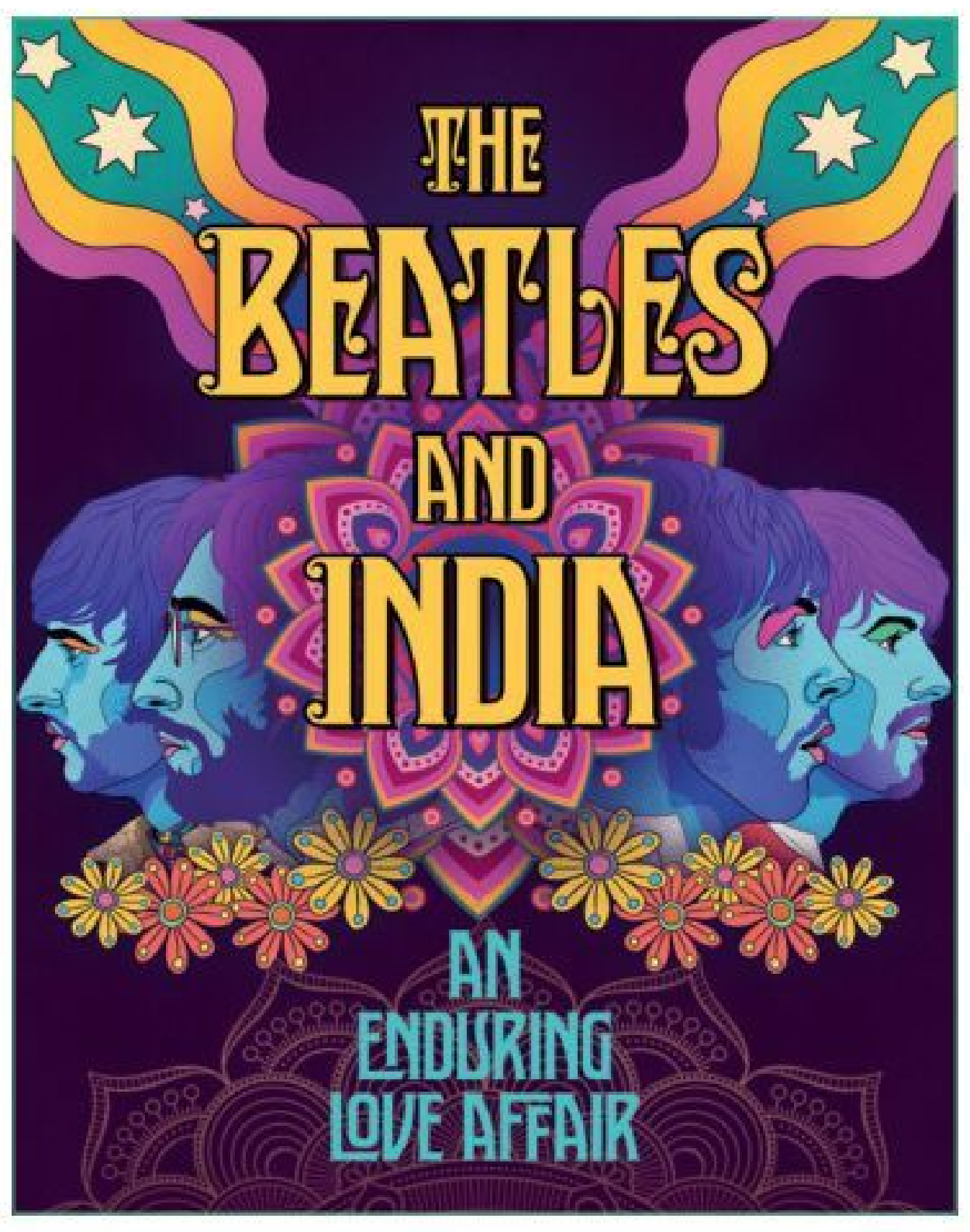
Fascinating left-field vision of an art-rock bananadrama

Director Todd Haynes has previously displayed an idiosyncratic approach to movies about music, in his 1987 debut *Superstar* (the Karen Carpenter story played out entirely with Barbie dolls), the '98 glam rock flashback mystery *Velvet Goldmine,* which starred Ewan McGregor and Christian Bale, and 2007's stylised pseudo-biopic *I'm Not There* – in which six actors portrayed varying "personas" of Bob Dylan. Yet, while his Velvet Underground documentary for Apple TV+ follows the more recognisable conventions of the form, it's nonetheless a film full of cinematic drama.

It's a typically chronological trawl through the life of a seminal band who became a cultural touchstone, the passing of several key players necessitating reams of archive footage, but assembled in a way that surprises and jars as much as the source music was capable of doing. The visual and aural onslaught is relentless, arguably aping the eye of the storm the musicians themselves inhabited; split screens are used to further bombard the senses, shoehorning impressions and interpretations into the more straightforward information of the narrative.

Haynes pulls off the laudable trick of both debunking and embellishing the band's mystique, while sketching intriguing portraits of curious, difficult characters along the way (says John Cale of his old bandmate Lou Reed, "You try to be nice, he just hates you even more"). Ultimately, the director offers up a labour of love that, while celebrating the Velvets with fanboy fervour, does so in a manner as barbed, bold and brilliant as the group itself. It's a must-watch. *Terry Staunton*

The Velvets: the first member to look at Lou got an ear-bashing



The Beatles And India

★★★

101 Films CRDVD190 (DVD, Blu-ray)

The culture clash and the creativity it sparked

Like almost everything they did, the Fabs' stay at a 14-acre ashram at the foot of the Himalayas in 1968 made global headlines, briefly affording their spiritual guru Maharishi Mahesh Yogi the ever-changing status of supposed "fifth Beatle". But while some observers in the press accused the band of cynical cultural tourism, director Ajoy Bose's film suggests the summit was more of a two-way street.

Returning to the themes of his 2005 book *Across The Universe*, Bose examines the period as not only a creatively rewarding experience for the band but also a public relations boost for an India seemingly misunderstood and cut off since gaining independence from Britain in 1947. Surviving ashram staff recall the excitement of hosting these famous western ambassadors, while subsequent generations of local musicians talk enthusiastically about the influence Beatles songs have had on their own work.

Pattie Boyd shares vivid memories of the growing friendship between hubby George Harrison and sitar supremo Ravi Shankar, and how the rest of the band's willingness to follow him on a spiritual quest helped strengthen previously shaky bonds. Controversies and tabloid half-truths are addressed, corrected and placed in the context of the times, but the chief focus is a voyage of discovery and inspiration that, when the visitors returned to Abbey Road studios, poured into the grooves of "The White Album". *Terry Staunton*

3,2,1

★★★★

Hulu (Disney Plus)

Macca takes Rick Rubin on a tour of his back catalogue

The recounting of Beatles stories takes place in many forms, from the astonishing books of Mark Lewisohn and the late Ian McDonald, to the documentaries which range from dubious cut'n'paste documentaries with no Beatle songs in, to Apple's own Anthology series, which was the first to officialise the Fabs mythos. With Ron Howard's rebranding of the live years – gig footage remixed and rejigged – and Peter Jackson's upcoming Happy Mix of *Let It Be*, it sometimes feels like there's no meat left on the Beatles chicken. But *3,2,1*, the Disney Plus series in which Rick Rubin talks to Paul McCartney about Macca songs from the 60s and onwards, somehow manages to offer something new. Certainly it looks great, the black and white filming inside Abbey Road adding dusty mystique to the setting, and it sounds great too, as Paul and Rick slide the faders up and down to hear that piccolo trumpet one more time. McCartney is relaxed and Rubin lets him speak. The loose style of the episodes enables the two men to rove over Beatles and solo material (Waterfalls/Check My Machine) and the overall result is a series for mostly fans but in general all interested parties. *David Quantick*

Tom Petty: Somewhere You Feel Free

★★★★

YouTube Originals

An uplifting look at a peak Petty platter

This revealing documentary recounts how Petty's largely autobiographical triple-platinum 1994 album *Wildflowers* proved to be a watershed in both his career and private life. It marked the departure of long-serving Heartbreakers drummer Stan Lynch, a fresh start on a new label after years of corporate confrontation, and a back-to-basics studio approach with Rick Rubin replacing Jeff Lynne as Tom's producer of choice.

Several of its songs chronicled the collapse of his 20-year marriage and found him taking stock of his lengthy career, examined here through a mixture of previously unseen black-and-white 16mm footage filmed during the recording sessions and new interviews with The Heartbreakers and Rubin (who admits to not being a Petty fan when he was young). Director Mary Wharton brings the singer's dry humour to the fore, painting a portrait of a man rarely comfortable in the spotlight but energised when making music. Insights into Petty's work methods are plentiful, especially from his daughter Adria and guitarist Mike Campbell, recalling the frustrations of shelving close to a dozen tracks when Warner Brothers baulked at plans for a double album. The reinstatement of those songs on the 2020 reissue provides a fitting coda to a story of a musician on a creative high. *Terry Staunton*

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45	MARIAH CAREY, Can't Let Go (PS, Columbia 657662)	EX	4.00
45	MARIAH CAREY, I'll Be There (PS, Columbia 658137)	EX	4.00
45	HENRY CARGILL, Skip A Rope (Monument MON 1015)	EX	5.00
45	LES CARLE, From A Jack To A King (Embassy WB 557)	EX	4.00
45	BELINDA CARLISLE, Heaven Is A Place On Earth (PS, Virgin VS 1036)	M	4.00
45	BELINDA CARLISLE, Circle In The Storm (PS, Virgin VS 1074)	EX	4.00
45	BELINDA CARLISLE, Live Your Life Be Free (PS, Virgin VS 1370)	M	4.00

45	BELINDA CARLISLE, Half The World (PS, Virgin VS 1388)	EX	4.00
45	BELINDA CARLISLE, Big Scary Animals (PS, Virgin VS 1472)	EX	5.00
45	CARL CARLTON, She's A Bad Mama Jama (20th Century TC 2488)	M	6.00
45	ERIC CARMEN, All By Myself (Arista 42)	EX	4.00
45	KIM CARNES, More Love (EMI America EA 113, Demo)	EX	5.00
45	KIM CARNES, Bette Davis Eyes (PS, EMI America EA 121)	M	5.00
45	CARNIVAL, Son Of A Preacher Man (Liberty LBF 15252)	EX	5.00
45	CARPENTERS, Close To You (A&M 800, Mustard)	EX	5.00
45	CARPENTERS, Merry Christmas Darling (PS, A&M AME 601, Mustard)	EX	6.00
45	CARPENTERS, Superstar (A&M AMS 864, Mustard	EX	4.00
45	CARPENTERS, Hurting Each Other (A&M AMS 885, Mustard	EX	6.00
45	CARPENTERS, I Won't Last A Day Without You (A&M AMS7023, Mustard)	EX	4.00
45	CARPENTERS, It's Going To Take Some Time (A&M AMS 7005, Mustard)	EX	6.00
45	CARPENTERS, Yesterday, Once More (A&M AMS 7073, Mustard)	M	4.00
45	CARPENTERS, Top Of The World (A&M AMS 7086, Mustard)	M	4.00
45	CARPENTERS, Jambalaya (A&M AMS 7098, Mustard)	M	4.00
45	CARPENTERS, Please Mr. Postman (A&M AMS 7141, Silver)	M	4.00
45	CARPENTERS, Santa Claus Is Coming To Town (A&M AMS 7144, Silver)	EX	4.00
45	CARPENTERS, Only Yesterday (A&M AMS 7159, Silver)	M	4.00
45	CARPENTERS, Solitaire (A&M AMS 7187, Silver)	M	4.00
45	CARPENTERS, There's A Kind Of Hush (A&M AMS 7219, Silver)	EX	4.00
45	CARPENTERS, I Need To Be In Love (A&M AMS 7238, Silver)	M	4.00
45	CARPENTERS, Calling Occupants Of Interplanetary Craft (A&M AMS 7318, Silver)	M	4.00
45	CARPENTERS, Sweet Sweet Smile (A&M 7327)	EX	4.00
45	CARPENTERS, For All We Know (A&M 1243, US Promo)	M	7.00
45	LINDA CARR, Highwire (Chelsea 2005.025)	EX	4.00
45	PEARL CARR & TEDDY JOHNSON, To Know That You Love Me (Columbia DB 4916, Demo)	M	6.00
45	VIKKI CARR, It Must Be Him (Liberty LIB 55917)	M	4.00
45	VIKKI CARR, With Pen In Hand (Liberty LBF 15166)	M	5.00
45	RAFFAELA CARRA, Do It, Do It Again (Epic EPC 6094)	EX	4.00
45	RONNIE CARROLL, Footsteps (Phillips PB 1004)	EX	5.00
45	RONNIE CARROLL, Roses Are Red (Rare PS, Phillips 326532 BF)	EX	5.00
45	RONNIE CARROLL, If Only Tomorrow (Rare PS, Phillips 326550 BF)	EX	5.00
45	RONNIE CARROLL, Say Wonderful Things (Phillips 326574 BF)	EX	4.00
45	RONNIE CARROLL, Ring-A-Ding Girl (Phillips 326511 BF)	EX	4.00
45	RONNIE CARROLL, Dear Heart (Phillips 326691 BF)	EX	4.00
45	JASPER CARROTT, Funky Moped (DJM DJS 10388)	M	4.00
45	JASPER CARROTT, Bickenhill Rovers (DJM DJS 649)	M	5.00
45	CARS, My Best Friend's Girl (Elektra K12301)	M	5.00
45	CARS, Just What I Needed (Elektra K12312)	EX	4.00
45	CARS, Double Life (Elektra K12385)	EX	4.00
45	CARS, Think It Over (PS, Elektra K13187)	EX	4.00
45	CARS, Drive (Elektra E9706)	M	4.00
45	CARS, You Might Think (PS, Elektra E9718)	EX	4.00
45	MINDY CARSON, I Never Let You Cross My Mind (Columbia 4.40057, US issue)	EX	5.00
45	RALPH CARTER, When You're Young And In Love (Mercury 6167.196)	EX	4.00
45	RALPH CARTER, Extra, Extra (Read All About It) (Mercury 6167.286)	EX	4.00
45	RON CARTER, Anything Goes (Kudu KUDU 927)	M	4.00
45	CARVELLS, The L.A. Run (Creole CR 143)	EX	5.00
45	CASCADES, Rhythm Of The Rain (Warners K16526)	M	4.00
45	CASCADES, Say Girl (Warners WB 98)	VG	4.00
45	JOHNNY CASH, Forty Shades Of Green (Phillips PB 1148)	EX	4.00
45	JOHNNY CASH, A Boy Named Sue (CBS 4460)	EX	4.00
45	JOHNNY CASH, Flesh And Blood (CBS 5364)	EX	4.00
45	JOHNNY CASH, A Thing Called Love (CBS 7797)	M	4.00
45	JOHNNY CASH, One Piece At A Time (CBS 4287)	EX	4.00
45	MAMA CASS, Dream A Little Dream Of Me (RCA 1726)	M	5.00
45	DAVID CASSIDY, Could It Be Forever (Bell 1224)	EX	4.00
45	DAVID CASSIDY, How Can I Be Sure (Bell 1258)	EX	4.00
45	DAVID CASSIDY, The Puppy Song / Daydreamer (PS, Bell 1334)	M	4.00
45	DAVID CASSIDY, I Am A Clown (Bell MABEL 4, 33.3rpm)	M	4.00
45	DAVID CASSIDY, If I Didn't Care (Bell BELL 1350)	M	4.00
45	DAVID CASSIDY, Please Please Me (Bell BELL 1371)	M	4.00
45	DAVID CASSIDY, I Write The Songs (RCA 2571)	M	4.00
45	DAVID CASSIDY, Darlin' (RCA 2622)	M	4.00
45	DAVID CASSIDY, The Last Kiss (PS, Arista ARIST 589)	M	4.00
45	DAVID CASSIDY, Someone (PS, Arista ARIST 626)	EX	4.00
45	ROY CASTLE, Rosie Lee (Phillips PB 1032)	EX	4.00
45	ROY CASTLE, A Matter Of Who (Phillips PB 1162)	EX	4.00
45	ROY CASTLE, Shenandoah (Phillips PB 1217)	EX	4.00
45	JIMMY CASTOR BUNCH, E-Man Boogie (Atlantic K10587)	EX	4.00
45	CASUALS, Jesamine (Decca F22784)	EX	5.00
45	CASUALS, My Name Is Love (Decca F23027)	EX	4.00
45	CATCH 22, Marathon Man (Applause CLAP 6)	M	5.00
45	CATS, Let's Dance (PS, Imperial 24614, Dutch issue)	EX	5.00
45	CAT'S EYES, Cirrus (MCA MK 5043)	EX	4.00
45	CAT'S UK, Luton Airport (WEA K18075)	M	4.00
45	NADIA CATTOUSE, Long Time Boy (Parlophone R4725)	VG	5.00
45	C.C.S., Boom Boom / Whole Lotta Love (RAK 104)	EX	5.00
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45	C.C.S., Tap Turns On The Water (RAK 119)	EX	4.00
45	C.C.S., Sixteen Tons (RAK 141)	EX	4.00
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45	ADRIANO CELENTANO, The Language Of Love (Epic EPC 4890)	EX	4.00
45	CENTRE POINT, Never Never (Pye 7N 45465)	M	6.00
45	CERRONE, Love In 'C' Minor (Atlantic K10895)	EX	5.00
45	CERRONE, Cerrone's Paradise (Atlantic K10961)	EX	4.00
45	CERRONE, Supernature (Atlantic K11089)	EX	4.00
45	CERRONE, Je Suis Music (CBS 6918, Demo)	EX	5.00
45	BRIAN CHALKER'S NEW FRONTIER, Help Me Make It Through The Night (Chapter % SCH 179)	M	6.00
45	RICHARD CHAMBERLAIN, Love Me Tender (MGM 1173)	M	5.00
45	RICHARD CHAMBERLAIN, Theme From Dr. Kildare (MGM 1160)	EX	5.00
45	RICHARD CHAMBERLAIN, Hi-Lili, Hi-Lo (MGM 1189)	EX	4.00
45	RICHARD CHAMBERLAIN, I Will Love You (MGM 1205)	EX	4.00
45	CHAMPAGNE, I'm Gonna Miss You (Thunderbird THE 113)	EX	4.00
45	CHAMPAGNE, How 'Bout Us (CBS 1046)	M	4.00
45	JACQUI CHAN, But No One Knows (Pye 7N 15273)	EX	5.00
45	TREVOR CHANCE, So Close (RCA GL 102, Demo)	M	5.00
45	CHANGE, Searching (WEA K79156)	M	5.00
45	BRUCE CHANNEL, Keep On (Bell BLL 1010)	M	5.00
45	CHANSON, Don't Hold Back (Ariola ARO 140)	M	5.00
45	CHANTAYS, Pipeline (London HLD 9696)	EX	5.00
45	HARRY CHAPIN, Could You Put Your Light On Please (Elektra K12	EX	5.00
45	HARRY CHAPIN, Wold (Elektra K12	EX	4.00
45	HARRY CHAPIN, Dance Band On The Titanic (Elektra K12	EX	5.00
45	HARRY CHAPIN, Remember When The Music (Epic EPC 1168)	M	4.00
45	HARRY CHAPIN, "Sequel" (PS, Boardwalk FWS 1)	EX	4.00
45	HARRY CHAPIN, At Last I Have A Hero – Appreciation Soc. (PS, Peru PE 0001)	M	6.00
45	CHARLES CHAPLIN, The Spring Song (HMV POP 37, US 1-sided Demo)	M	8.00
45	CHAPLIN BAND, Madman's Discotheque (Sonnet SON 2176)	EX	5.00
45	ROGER CHAPMAN, Midnite Child – Acrobat (Arista 244)	EX	4.00
45	CHAQUITO, Hawaii 5-0 (Phillips 6006.225)	M	5.00
45	CHARGE, Fashion (Kamera ERA 007, Red vinyl)	M	5.00
45	CHARLES AND EDDIE, Would I Lie To You (PS, Capitol CL 673)	EX	5.00
45	CHILI CHARLES, High School (Virgin VS 108)	EX	4.00
45	TINA CHARLES, I Love To Love (CBS 3937)	EX	4.00
45	DICK CHARLESWORTH, In The Doghouse (HMV POP 930)	M	5.00
45	CHARLIE, Watching T.V. (Polydor 2059.069)	EX	4.00
45	CHAS & DAVE, Old Time Song (Retreat RTS 269, Rare)	M	6.00
45	CHAS & DAVE, The Sideboard Song (Rockney EMI 2986, Demo)	M	6.00
45	CHAS & DAVE, Rabbit (PS, Rockney 9A)	M	4.00
45	CHAS & DAVE, In Sickness And In Health (PS, BBC Theme RESL 176)	M	5.00
45	CHASE, Handbags And Gladrags (Epic 5.10775, US issue)	EX	4.00
45	CHASER, Who's Got The Woman (Harvest 5141, Demo)	M	5.00
45	CHASER, Walkin' On A Tightrope (Harvest 5153, Demo)	EX	5.00
45	CHASER, Head Over Heels (United Artists UP 36219, Demo)	EX	4.00
45	CHE & RAY, Boogie Woogie Boys (Columbia DB 9052, Demo)	EX	5.00
45	CHEAP TRICK, Ain't That A Shame (Epic EPC 7839)	M	4.00
45	CHEAP TRICK, If You Want My Love (PS, Epic EPC 2406)	M	4.00
45	CHEATERS, Spirit In The Sky (PS, Revo ION 1028, Blue vinyl)	M	5.00
45	CHUBBY CHECKER, The Twist (Columbia DB 4503)	EX	5.00
45	CHUBBY CHECKER, Let's Twist Again (Columbia DB 4691)	M	5.00
45	CHUBBY CHECKER, Teach Me To Twist (Columbia DB 4802)	EX	6.00
45	CHUBBY CHECKER, Slow Twistin' (Columbia DB 4808)	EX	5.00
45	CHUBBY CHECKER, Dancin' Party (Columbia DB 4876)	EX	5.00
45	CHUBBY CHECKER, The Twist (Cameo Parkway 811, US issue)	EX	5.00
45	CHEETAHS, Soldier Boy (Phillips BF 1384)	G	4.00
45	CHELSEA F.C., Back On The Ball (Poster PS, 1970 Squad, WEA YZ 223)	M	6.00
45	CHELSEA F.C., Blue Is The Colour (Penny Farthing PEN 782)	M	5.00
45	CHEQUERS, Rock On Brothers (Creole CR 111)	M	4.00
45	CHER, All I Really Want To Do (Liberty LIB 66114)	EX	4.00
45	CHER, Where Do You Want To Go (Liberty LIB 66136)	EX	4.00
45	CHER, I Paralyze (CBS 2609, Demo)	M	6.00
45	CHER, We All Sleep Alone (PS, Geffen GEF 35)	EX	5.00
45	CHER, Just Like Jessie James (PS, Geffen GEF 69)	M	4.00
45	CHER, If I Could Turn Back Time (PS, Geffen GEF 59)	M	4.00
45	CHER, The Shoop Shoop Song (PS, Epic 656673)	M	4.00
45	CHERI, Murphy's Law (Polydor POSP 459)	M	4.00
45	NENEH CHERRY, Kisses On The Wind (PS, Circa YR 33)0	M	5.00
45	JIM CHESNUT, She's My Woman (PS, DJM DJS 10747)	M	5.00
45	JOHNNY CHESTER, As You Like It (Embassy WB 509)	EX	4.00
45	MAURICE CHEVALIER, If You Knew Suzie (MGM 1092, Demo)	M	5.00
45	MAURICE CHEVALIER, Le Sous – Marin Vert (HMV POP 1562, Demo)	M	5.00
45	CHEVRONS, Lullabye (Top Rank JAR 308)	VG	4.00
45	CHIC, Dance Dance Dance (Atlantic K11038)	M	4.00
45	CHIC, Le Freak (Atlantic K11209)	M	4.00
45	CHIC, My Forbidden Lover (Atlantic K11385)	M	5.00
45	CHIC, Hangin' (PS, Atlantic A9898)	EX	5.00
45	CHICAGO, I'm A Man (CBS 4715)	EX	5.00
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45	CHICAGO, If You Leave Me Now (CBS 4603)	M	4.00
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45	CHICORY TIP, What's Your Name (CBS 8021)	EX	4.00
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45	STEVE & LES CHILCOTT, Planxty Irwin (PS, GFR 002)	M	6.00
45	CHILD, It's Only Make Believe (PS, Ariola AHA 522)	EX	4.00
45	CHILD, Only You (PS, Ariola AHA 536)	EX	4.00
45	CHILD, The Shape I'm In (PS, Ariola AHA 553)	M	5.00
45	CHILD, Interview Disc (Flexi, SFI 358, 33.3rpm)	EX	5.00
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45	TSAI CHIN, The Ding Dong Song (Decca F11192)	EX	5.00
45	TSAI CHIN, Tokyo Melody (Decca F12039)	EX	4.00
45	TSAI CHIN, School In Cheltenham (Decca F11737	EX	5.00
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45	CHINESE WASPS, Coming Up For Air (Carrere CAR 237)	M	5.00
45	JONNY CHINGAS, Phone Home (CBS 3121)	M	5.00
45	CHIPMUNKS, Almost Good (London HLU 8762)	EX	4.00
45	CHIPS, Love Matters (Decca FR 13574)	EX	5.00
45	CHIPS, David's Song (PS, Tube TUBE 4)	M	5.00
45	CHIPS, Day After Day (CBS 2366, Demo)	M	4.00
45	CHORDS (UK), Now It's Gone (PS, Polydor 2059.141)	EX	5.00
45	CHOCOLATE MILK, Let's Go All The Way (RCA 200)	M	5.00
45	CHRISTIE, Yellow River (CBS 4911)	EX	4.00
45	CHRISTIE, San Bernardino (CBS 5169)	EX	4.00
45	DAVID CHRISTIE, Saddle Up (KR Records KR9)	EX	4.00
45	JOHN CHRISTIE, Runaway (Polydor 2058.657)	EX	5.00
45	LOU CHRISTIE, Red Sails In The Sunset (Columbia DB 4983)	EX	8.00
45	LOU CHRISTIE, Two Faces Have I (Columbia DB 7031)	EX	8.00
45	LOU CHRISTIE, I'm Gonna Make You Mine (Buddah 201057)	EX	4.00
45	LOU CHRISTIE, Riding In The Van (Epic EPC 4471, Demo)	EX	6.00
45	LOU CHRISTIE, Rhapsody In The Rain (MGM K13473, US issue)	EX	4.00
45	TONY CHRISTIE, I Did What I Did For Mama (MCA 5064)	M	4.00
45	TONY CHRISTIE, (Is This The Way To) Amarillo (MCA MKS 5073)	M	4.00
45	TONY CHRISTIE, Las Vegas (MCA MK 5058)	EX	4.00
45	TONY CHRISTIE, My Love Song (PS, MCA MKS 5095)	EX	4.00
45	TONY CHRISTIE, Avenues & Alleyways (MCA MKS 5101)	EX	4.00
45	KEITH CHRISTMAS, Brighter Day (Manticore K13507)	EX	4.00
45	CHUCK & GIDEON, The Tender Touch (R5011)	VG	4.00
45	CHUCKS, Loo-Be-Loo (Decca F11569)	EX	4.00
45	CHUCKS, The Hitch-Hiker (Decca F11777)	EX	5.00
45	HUANG CHUNG, Hold Back The Tears (PS, Arista 420)	EX	5.00
45	WANG CHUNG, Fire In The Twilight (A&M AM 249)	EX	4.00
45	CIMARONS, With A Little Luck (PS, I.M.P. IMPS 50)	M	5.00
45	GIGLIOLA CINQUETTI, Non Ho L'eta Per Amarti (Decca F21882)	EX	4.00
45	CITY BOY, "5.7.0.5." (Vertigo 6059.207)	M	4.00
45	CITY BOY, What A Night (Vertigo 6059.211, Blue vinyl)	E	4.00
45	CITY BOY, The Day The Earth Caught Fire (PS, Vertigo 6059.238)	EX	4.00
45	CISCO KID, The Girl From Roxville (Electric CES 006)	EX	5.00
45	CLANNAD, Theme From Harry's Game (PS, RCA 292)	EX	5.00
45	CLANNAD, Newgrange (PS, RCA 340)	EX	4.00
45	CLANNAD, Robin (The Hooded Man) (PS, RCA HOOD 1)	M	4.00
45	CLANNAD, Closer To Your Heart (PS, RCA PB 40357)	M	4.00
45	ERIC CLAPTON, I Shot The Sheriff (RSO 2090.132)	EX	4.00
45	ERIC CLAPTON, Swing Low Sweet Chariot (RSO 2090.158)	M	4.00
45	ERIC CLAPTON, Knockin' On Heaven's Door (RSO 2090.166)	EX	4.00
45	ERIC CLAPTON, Carnival (RSO 2090.222)	EX	4.00
45	ERIC CLAPTON, Lay Down Sally (RSO 2090.264)	EX	4.00
45	ERIC CLAPTON, I Can't Stand It (RSO 74)	M	5.00
45	ERIC CLAPTON, Wonderful Tonight (PS, Duck W0069)	M	5.00
45	ERIC CLAPTON, It's The Way That You Use It (PS, Duck W8397)	EX	5.00
45	ERIC CLAPTON, Another Ticket (PS, RSO 75, Rare DJ copy)	M	10.00
45	ERIC CLAPTON, (I've Got A) Rock And Roll Heart (PS, Duck W9780)	EX	5.00
45	ERIC CLAPTON, Behind The Mask (GF, PS, Duck W8461, Double)	EX	6.00
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45	DAVE CLARK FIVE, Can't You See That She's Mine (Columbia DB 7291)	EX	3.00
45	DAVE CLARK FIVE, Thinking Of You Baby (Columbia DB 7335)	EX	4.00
45	DAVE CLARK FIVE, Any Way You Want It (Columbia DB 7377)	M	6.00
45	DAVE CLARK FIVE, Come Home (Columbia DB 7580)	M	5.00
45	DAVE CLARK FIVE, Catch Us If You Can (Columbia DB 7625)	M	5.00
45	DAVE CLARK FIVE, Nineteen Days (Columbia DB 8028)	M	7.00
45	DAVE CLARK FIVE, You Got What It Takes (Columbia DB 8152)	EX	4.00
45	DAVE CLARK FIVE, Everybody Knows (Columbia DB 8286)	M	4.00
45	DAVE CLARK FIVE, The Red Balloon (Columbia DB 8465)	EX	5.00
45	DAVE CLARK FIVE, Everybody Get Together (Columbia DB 8660)	EX	4.00
45	DAVE CLARK FIVE, Play Good Old Rock And Roll (PS, Col. DB 8638)	EX	5.00
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45	PETULA CLARK, I Love A Violin (Pye 7N 15244, no middle)	M	4.00
45	PETULA CLARK, Cinderella Jones (Pye 7N 15281)	G	4.00
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45	PETULA CLARK, Something Missing (Pye 7N 15337, no middle)	M	4.00
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45	PETULA CLARK, Romeo (Pye 7N 15361)	EX	4.00
45	PETULA CLARK, My Friend The Sea (Pye 7N 15389)	EX	4.00
45	PETULA CLARK, Whistlin' For The Moon (Pye 7N 15437)	EX	4.00
45	PETULA CLARK, Ya Ya Twist (Pye 7N 15448)	EX	4.00
45	PETULA CLARK, The Road (Pye 7N 15478)	VG	4.00
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45	PETULA CLARK, The Other Men's Grass (Pye 7N 17416)	M	4.00
45	PETULA CLARK, Kiss Me Goodbye (Pye 7N 17466)	EX	5.00
45	PETULA CLARK, Don't Give Up (Pye 7N 17580)	EX	5.00
45	PETULA CLARK, Happy Heart (Pye 7N 17733)	EX	4.00
45	PETULA CLARK, The Song Of My Life (Pye 7N 45026)	EX	4.00
45	PETULA CLARK, I Don't Know How To Love Him (Pye 7N 45112)	EX	4.00
45	PETULA CLARK, What I Did For Love (Pye 7N 45506)	M	4.00
45	PETULA CLARK, Edelweiss (Demo, Epic EPC 1475)	M	6.00
45	PETULA CLARK, Natural Love (Demo, Scotti SCT 1645)	M	6.00
45	ALLAN CLARKE, Living In Love (EMI 2491, Demo)	EX	5.00
45	STANLEY CLARKE, Straight To The Top (Epic EPC 2697, Demo)	M	5.00
45	STANLEY CLARKE, I Just Want To Love You (Epic EPC 1311, Demo)	M	5.00
45	STANLEY CLARKE, Heroes (with Geo Duke) (Epic EPC 3860)	EX	5.00
45	CLASH, Complete Control (CBS 5664, Co. Sleeve)	EX	4.00
45	CLASH, Bank Robber (CBS 8323, Co. Sleeve)	EX	4.00
45	CLASH, Know Your Rights (CBS 2309, Co. Sleeve)	M	4.00
45	CLASH, English Civil War (PS, CBS 7082)	EX	5.00
45	CLASH, Should I Stay Or Should I Go (PS, Columbia 656667)	EX	6.00
45	CLASSMATES, In Morocco (Decca F11806)	EX	4.00
45	RICHARD CLAYDERMAN, Ballade Pour Adeline (PS, A/Z 45.1612)	EX	5.00
45	JACK CLEMENT, When I Dream (Elektra K12340)	VG	5.00
45	BUZZ CLIFFORD, Baby Sittin' Boogie (Fontana H297)	EX	4.00
45	LINDA CLIFFORD, If My Friends Could See Me Now (Curtom K17163)	EX	5.00
45	MATAYA CLIFFORD, Oh My Love (Stay With Me) (RCA 2373)	M	5.00
45	CLIMAX BLUES BAND, Couldn't Get It Right (BTM SBT 105)	M	4.00
45	CLIMAX BLUES BAND, I Love You (Warners K17770)	M	4.00
45	CLIMAX BLUES BAND, Dance The Night Away (PS, Warners K17754)	M	4.00
45	CLINCH, Sweet Hearts (Jigsaw JIG 4)	M	5.00
45	PATSY CLINE, I Fall To Pieces (Brunswick 45.05855)	VG	4.00
45	PATSY CLINE, Crazy (Decca 31317, US issue)	G	4.00
45	TAMMY CLINE, Love Is A Puzzle (CBS 2076, Demo)	EX	4.00
45	ROSEMARY CLOONEY, I Will Follow You (Reprise R20145, one-sided Demo)	M	5.00
45	ROSEMARY CLOONEY, I Wish I Were In Love Again (Coral 72388, one-sided Demo)	EX	5.00
45	CLOUT, Substitute (Carrere EMI 2788)	EX	4.00
45	CLOUT, Let It Grow (Carrere EMI 2884)	EX	4.00
45	CLOUT, Since You've Been Gone (PS, Carrere CAR 101)	M	5.00
45	CLOVER, Streets Of London (Vertigo 6059.175)	EX	4.00
45	CLUB QUARTET, Bluer Than Blue (Top Rank JAR 362)	EX	4.00
45	COAST TO COAST, (Do) The Hucklebuck (Polydor POSP 214)	M	5.00
45	COAST TO COAST, Let's Jump The Broomstick (PS, Polydor POSP 249)	M	4.00
45	COASTERS, Charlie Brown (Atlantic 05 13007, US issue)	EX	4.00
45	COASTERS, Poison Ivy (Atlantic 05 13005, US issue)	EX	4.00
45	EDDIE COCHRAN, Somethin' Else (London HLU 8944, Round centre)	VG	6.00
45	EDDIE COCHRAN, Three Steps To Heaven (London HLU 9115)	EX	5.00
45	EDDIE COCHRAN, Weekend (London HLU 9362)	EX	6.00
45	EDDIE COCHRAN, My Way (Liberty LIB 10088)	VG	5.00
45	JOE COCKER, The Letter (Regal Zono. RZ 3027)	M	7.00
45	COCKNEY REBEL, Judy Teen (EMI 2128)	EX	4.00
45	COCKNEY REJECTS, I'm Forever Blowing Bubbles (PS, EMI 24)	EX	6.00
45	COCK ROBIN, When Your Heart Is Weak (PS, CBS 6214)	M	4.00
45	DAVID ALLAN COE, Longhaired Redneck (CBS 4194)	EX	4.00
45	COFFEE, "Casanova" (De-Lite MER 38)	X	4.00
45	DENNIS COFFEY, Scorpio (Sussex SUX 226, US issue)	EX	5.00
45	ALMA COGAN, We Got Love (HMV POP 670)	EX	5.00
45	ALMA COGAN, The Train Of Love (HMV POP 760)	EX	6.00
45	ALMA COGAN, Goodbye Jimmy Joe (Columbia DB 4607)	EX	4.00
45	ALMA COGAN, Tell Him (Columbia DB 4965)	M	4.00
45	IZHAR COHEN & THE ALPHA-BETA, A-Ba-Ni-Bi (Polydor 2001.781)	EX	5.00
45	LEONARD COHEN, First We Take Manhattan (PS, CBS 651352)	M	4.00
45	LEONARD COHEN, Ain't No Cure For Love (PS, CBS 651599)	EX	4.00
45	JAMES COIT, Black Power (Phoof Records R101, US issue)	EX	5.00
45	COLDCUT, Stop This Crazy Thing (PS, Ahead CCUT 4)	M	4.00
45	FREDDY COLE, I Loved You (Decca FR 13832, Demo)	EX	5.00
45	NATALIE COLE, Joey (Capitol CL 15834)	EX	4.00
45	NATALIE COLE, Party Lights EP (Capitol CLX 101, Demo)	M	5.00
45	NATALIE COLE, La Costa (Capitol CL 15961, Demo)	EX	4.00
45	NATALIE COLE, Stand By (PS, Capitol CL 16072)	M	5.00
45	NAT KING COLE, "Unforgettable" EP (PS, Capitol EAP 20053)	EX	6.00
45	NAT KING COLE, Come Closer To Me (Capitol CL 14898)	EX	4.00
45	NAT KING COLE, Non Dimenticar (Capitol CL 14937)	EX	4.00
45	NAT KING COLE, Time And The River (Capitol CL 15111)	EX	4.00
45	NAT KING COLE, That's You (Capitol CL 15129, no middle Demo)	EX	4.00
45	NAT KING COLE, Steady (Capitol CL 15144)	EX	4.00
45	NAT KING COLE, I Wish I Knew The Way To Your Heart (Capitol CL 15163)	EX	4.00
45	NAT KING COLE, The World In My Arms (Capitol CL 15178)	EX	6.00
45	NAT KING COLE, The Party's Over (Capitol CL 15204)	EX	4.00
45	NAT KING COLE, Take A Fool's Advice (Capitol CL 15212)	M	4.00
45	NAT KING COLE, Cappuccina (Capitol CL 15224)	M	4.00
45	NAT KING COLE, I Would Do Anything For You (Capitol CL 15241)	M	4.00
45	NAT KING COLE, Let There Be Love (Capitol CL 15257)	EX	4.00
45	NAT KING COLE, Ramblin' Rose (Capitol CL 15270)	EX	4.00
45	NAT KING COLE, Those Lazy-Hazy-Crazy Days Of Summer (Capitol CL 15303)	EX	5.00
45	NAT KING COLE, Mr Wishing Well (Capitol CL 15316)	EX	4.00
45	NAT KING COLE, But Beautiful (Capitol CL 15334)	M	4.00
45	NAT KING COLE, My True Carrie, Love (Capitol CL 15340)	EX	4.00
45	NAT KING COLE, I Don't Want To See Tomorrow (Capitol CL 15365)	EX	4.00
45	NAT KING COLE, Game Of Love (Capitol CL 15372)	M	4.00
45	NAT KING COLE, When I Fall In Love (Capitol CL 15773)	EX	5.00
45	TONY COLE, Natural Dance (Pinnacle P8446)	EX	4.00
45	BRIAN COLL, Just Out Of Reach (Emerald MD 1071)	M	5.00
45	EDWYN COLLINS, Don't Shilly Shally (PS, WEA ACID 4)	M	5.00
45	JUDY COLLINS, Amazing Grace (Elektra 2101.020)	EX	4.00
45	JUDY COLLINS, Someday Soon (Elektra 2101.005)	EX	5.00
45	JUDY COLLINS, Send In The Clowns (Elektra K12177)	M	4.00
45	JUDY COLLINS, Hard Times For Lovers (PS, Elektra K12343)	M	5.00
45	PHIL COLLINS, In The Air Tonight (GF, PS, Virgin VSK 102, Inner)	EX	5.00
45	PHIL COLLINS, I Missed Again (PS, Virgin VS 402)	M	4.00
45	PHIL COLLINS, You Can't Hurry Love (PS, Virgin VS 531)	EX	4.00
45	PHIL COLLINS, Don't Let Him Steal Your Heart Away (PS, Virgin VS 572)	EX	4.00
45	PHIL COLLINS, One More Night (PS, Virgin VS 755)	M	4.00
45	PHIL COLLINS, Take Me Home (PS, Virgin VS 777)	EX	4.00
45	PHIL COLLINS, A Groovy Kind Of Love (PS, Virgin VS 1117)	M	4.00
45	PHIL COLLINS, Two Hearts (PS, Virgin VS 1141)	M	4.00
45	PHIL COLLINS, Another Day In Paradise (PS, Virgin VS 1234)	M	4.00
45	PHIL COLLINS, I Wish It Would Rain Down (PS, Virgin VS 1240)	M	4.00
45	PHIL COLLINS, That's Just The Way It Is (PS, Virgin VS 1277)	EX	4.00
45	PHIL COLLINS, Hang In Long Enough (PS, Virgin VS 1300)	M	4.00
45	PHIL COLLINS, Everyday (PS, Virgin VS 1505)	M	4.00
45	PHIL COLLINS, If Leaving Me Is Easy (PS, Virgin VS 423)	EX	5.00
45	VINCE COLLINS, It's A Good Life (Marlin VSCSP 001)	EX	4.00
45	COLORADO, California Dreamin' (Pinnacle PIN 67)	M	4.00
45	COLOR ME BADD, All 4 Love (PS, Giant W0053)	M	5.00
45	COLOR ME BADD, I Adore Mi Amor (PS, Giant W0067)	EX	4.00
45	COLOUR FIELD, Thinking Of You (PS, Chrysalis COLF 3)	EX	4.00
45	CHI COLTRANE, Thunder And Lightning (CBS 9312)	EX	5.00
45	STEVE COLYER, Hey, Mary (Polydor 2058.647)	EX	5.00
45	COMMUNARDS, Never Can Say Goodbye (PS, London LON 158)	EX	4.00
45	COMMUNARDS, Don't Leave Me This Way (PS, London LON 103)	EX	4.00
45	COMMUNARDS, You Are My World (PS, London LON 123)	M	4.00
45	PERRY COMO, Catch A Falling Star (RCA 1036, Tri)	EX	4.00
45	PERRY COMO, Kewpie Doll (RCA 1055, Tri)	G	4.00
45	PERRY COMO, Moon Talk (RCA 1071, Tri)	EX	4.00
45	PERRY COMO, Mandolins In The Moonlight (RCA 1086, Tri)	EX	4.00
45	PERRY COMO, Kiss Me And Kiss Me And Kiss Me (RCA 1111, Tri)	EX	4.00
45	PERRY COMO, I Know (RCA 1126, Tri)	EX	4.00
45	PERRY COMO, No Well On Earth (RCA 1156)	EX	4.00
45	PERRY COMO, Delaware (RCA 1170)	EX	5.00
45	PERRY COMO, Home For The Holidays (RCA 1215)	M	4.00
45	PERRY COMO, Caterina (RCA 1283)	EX	4.00
45	PERRY COMO, It's Impossible (RCA 2043, Orange Label)	EX	4.00
45	PERRY COMO, And I Love You So (RCA 2346, Orange Label)	M	4.00
45	PERRY COMO, For The Good Times (RCA 2402, Orange Label)	M	4.00
45	PERRY COMO, Walk Right Back (RCA 2432, Orange Label)	EX	4.00
45	PERRY COMO, World Of Dreams (RCA 2541, Orange Label)	EX	4.00
45	PERRY COMO, I Want To Give (RCA LPBO 7518)	EX	4.00
45	PERRY COMO, You'll Never Walk Alone EP (PS, RCA RCX 1018)	EX	5.00
45	PERRY COMO, Christmas With Como EP (PS, RCA RCX 164)	VG	4.00
45	COMSAT ANGELS, Independence Day (Polydor 2059.257)	EX	4.00
45	COMSAT ANGELS, Day One (PS, Jive JIVE 73)	EX	4.00
45	CONGREGATION, Softly Whispering I Love You (Columbia DB 8830)	M	4.00
45	CONGREGATION, Jesahel (Columbia DB 8906)	EX	6.00
45	CONNIE, Theme From Show (PS, Towerbell TVP 3)	M	4.00
45	RAY CONNIFF, Somewhere My Love (Dr. Zhivago Theme) (PS, CBS WB727)	EX	5.00
45	BILLY CONNOLLY, D.I.V.O.R.C.E. (Polydor 2058.652)	EX	4.00
45	BILLY CONNOLLY, No Chance (No Charge) (Polydor 2058.748)	M	4.00
45	MICK CONNOR, The Cotswolds (Logio GO 378)	EX	4.00
45	TIM CONNOR, Without A Shoulder To Cry On (HMV POP 1056, Demo)	EX	6.00
45	JESS CONRAD, Mystery Girl (Decca F11315)	VG	4.00
45	JESS CONRAD, Walk Away (Decca F11394)	EX	5.00
45	JESS CONRAD, As You Like It (Decca F11620)	EX	5.00
45	JESS CONRAD, Take Your Time (Columbia DB 4969)	EX	5.00
45	CONTRASTS, What A Day (Monument MON 1018)	VG	4.00
45	BILL CONTI, Theme From Dynasty (Arista 520)	EX	4.00
45	RUSS CONWAY, Side Saddle (Columbia DB 4256, Demo)	EX	5.00
45	RUSS CONWAY, Roulette (Columbia DB 4298, Demo)	EX	5.00
45	RUSS CONWAY, China Tea (Columbia DB 4337)	EX	4.00
45	RUSS CONWAY, Snow Coach (Columbia DB 4368)	EX	4.00
45	RUSS CONWAY, Rule Britannia (Columbia DB 4418)	EX	5.00
45	RUSS CONWAY, Lucky Five (Columbia DB 4457)	EX	4.00
45	RUSS CONWAY, Pepe (Columbia DB 4564)	EX	4.00
45	RUSS CONWAY, Toy Balloons (Columbia DB 4738)	EX	4.00
45	RUSS CONWAY, Lesson One (Columbia DB 4784)	EX	4.00
45	RUSS CONWAY, Alone Again (Columbia DB 4934)	EX	4.00
45	RUSS CONWAY, Polonaise (Chapter One SCH 119)	M	7.00
45	RY COODER, Blue Suede Shoes (PS, Warners WB 17947)	EX	4.00
45	PETER COOK & DUDLEY MOORE, Goodbyeee (Decca F12158)	EX	4.00
45	PETER COOK & DUDLEY MOORE, The Ballad Of Spotty Muldoon (Decca F12182)	EX	5.00
45	PETER COOK & DUDLEY MOORE, By Appointment EP (PS, Decca DFE 8644)	EX	6.00
45	SAMONA COOKE, Dance To Keep From Crying (Epic EPC 5666, Demo)	M	5.00
45	COOKIES, Chains (Eric 152)	EX	5.00
45	CHRIS COOL, Just One Look (RCA PB 5278)	M	4.00
45	L.L. COOL, "Change Your Ways" (Def Jam Flexi, Hip Hop 33.3rpm)	EX	5.00
45	PHIL COOL, Bridge Over Troubled Water (PS, Virgin VS 923)	M	4.00
45	RITA COOLIDGE, We're All Alive (A&M AMS 7295)	M	5.00
45	RITA COOLIDGE, Words (A&M AMS 7330)	EX	4.00
45	COOL BREEZE, Do It Some More (Bus Stop BUS 1023)	EX	5.00
45	COOL CITY SISTERS, Citizen James (Bus Stop BUS 1015)	EX	5.00
45	COOL NOTES, Spend The Night (Abstract AD 3)	EX	4.00
45	ALICE COOPER, Slick Black Limousine (Lyntone WB 2585, Flexi)	EX	4.00
45	ALICE COOPER, School's Out (Warners K16188)	EX	4.00
45	ALICE COOPER, Elected (Warners K16214)	EX	4.00
45	ALICE COOPER, Hello Hurray (Warners K16248)	EX	4.00
45	ALICE COOPER, No More Mr. Nice Guy (Warners K16262)	EX	7.00
45	ALICE COOPER, I Am The Future (Warners K15004)	M	5.00
45	HARRY H. CORBETT, Like The Big Guys Do (Pye 7N 15552)	EX	4.00
45	FRANK CORDELL ORCHESTRA, My Sleepy Melody (HMV POP 1261)	EX	4.00
45	PHIL CORDELL, Hearts On Fire (PS, Virgin VS 246, Red vinyl)	M	5.00
45	LOUISE CORDET, I'm Just A Baby (Decca F11476)	EX	6.00
45	LYN CORNELL, Never On Sunday (Decca F11277)	EX	5.00
45	LYN CORNELL, The Angel And The Stranger (Decca F11301)	EX	6.00
45	CARMELLA CORREN, Now And Always (HMV POP 696, Demo)	EX	6.00
45	DAVE "BABY" CORTEZ, The Happy Organ (London HLU 8852, Tri)	G	4.00
45	DON COSTA ORCHESTRA, That's The Way With Love (U.A. POP 882)	EX	4.00
45	ELVIS COSTELLO, Oliver's Army (PS, Radar ADA 31)	M	4.00
45	ELVIS COSTELLO, (I Don't Want To Go To) Chelsea (PS, Radar ADA 3)	EX	4.00
45	ELVIS COSTELLO, Radio Radio (PS, Radar ADA24)	M	5.00
45	ELVIS COSTELLO, Watching The Detectives (PS, Stiff BUY 20)	EX	5.00
45	ELVIS COSTELLO, I Can't Stand Up For Falling Down (PS, F/Beat XX 1)	M	4.00
45	ELVIS COSTELLO, New Amsterdam (PS, F/Beat XX 5)	EX	4.00
45	ELVIS COSTELLO, Clubland (PS, F/Beat XX 12)	M	4.00
45	ELVIS COSTELLO, Sweet Dreams (PS, F/Beat XX 19)	M	4.00
45	ELVIS COSTELLO, You Little Fool (PS, F/Beat XX 26)	M	4.00
45	ELVIS COSTELLO, Man Out Of Time (PS, F/Beat XX 28, DJ Promo)	M	7.00
45	ELVIS COSTELLO, Everyday I Write The Book (PS, F/Beat XX 32)	EX	4.00
45	ELVIS COSTELLO, From Head To Toe (PS, F/Beat XX 30)	M	4.00
45	ELVIS COSTELLO, Let Them All Talk (PS, F/Beat XX 33)	EX	4.00
45	ELVIS COSTELLO, Accidents Will Happen (PS, Radar SAM 90)	EX	4.00
45	GERRY COTT, Ballad Of The Lone Ranger (PS, Epic EPC 3047)	M	4.00
45	COTTON MILL BOYS, Joey Moroney (Pye 7N 17783)	EX	5.00
45	BILLY COTTON, Fings Ain't Wot They Used T'Be (Columbia DB 4430)	EX	4.00
45	BILLY COTTON & KATHIE KAY, Half A Sixpence (Columbia DB 7019, Demo)	M	5.00
45	GENE COTTON, You've Got Me Runnin' (ABC 4154)	M	5.00
45	JAMES COTTON BLUES BAND, Off The Wall (Verve KF 5053)	EX	5.00
45	MIKE COTTON JAZZMEN, Swing That Hammer (Columbia DB 7029)	EX	7.00
45	JOHN COUGAR, Jack And Diane (PS, Riva 37)	M	5.00
45	COUNTRYMAN, Theme Music (Wally Badarou) (PS, Island WIP 6759)	EX	6.00
45	DON COVAY, It's Better To Have (Mercury 6052.634)	EX	6.00
45	COVENTRY CITY F.C., Go For It (Sky Blue Records SKB1)	M	5.00
45	JULIE COVINGTON, Don't Cry For Me Argentina (MCA 260)	M	4.00
45	JULIE COVINGTON, Only Women Bleed (Virgin VS 196)	M	4.00
45	COWBOY CHURCH SUNDAY SCHOOL, It Is No Secret (Brunswick 45.05598)	EX	5.00
45	MICHAEL COX, Angela Jones (Triumph RGM 1011)	VG	5.00
45	KEVIN COYNE, Rock 'n' Roll Hymn (Virgin VS 119)	EX	5.00
45	KEVIN COYNE, Fever (Virgin VS 160)	EX	4.00
45	CRACKERS, When Jo Jo Runs (York SYK 541)	EX	5.00
45	BILLY 'CRASH' CRADDOCK, I Cheated On A Good Woman's Love (Capitol CL 15971)	EX	5.00
45	FLOYD CRAMER, Last Date (RCA 1211)	EX	4.00
45	FLOYD CRAMER, On The Rebound (RCA 1231)	EX	5.00
45	FLOYD CRAMER, San Antonio Rose (RCA 1241)	EX	5.00
45	FLOYD CRAMER, Losers Weepers (RCA 1311)	M	5.00
45	LES CRANE, Desiderata (Warners K16119)	EX	5.00
45	JIMMY CRAWFORD, I Love How You Love Me (Columbia DB 4717)	EX	4.00
45	MICHAEL CRAWFORD, Music Of The Night (PS, Phantom, Polydor POSP 803)	EX	4.00
45	RANDY CRAWFORD, Rainy Night In Georgia (PS, Warners K17840)	M	5.00
45	RANDY CRAWFORD, One Day I'll Fly Away (Warners K17680)	M	4.00
45	CRAZY HORSE, Dance Dance Dance (Reprise RS 23503)	G	4.00
45	CRAZY HORSE, We Ride (Epic EPC 1121)	EX	5.00
45	CRAZY OTTO, Near You (Polydor 66633)	M	6.00
45	CREAM, Wrapping Paper (Reaction 591007)	VG	5.00
45	CREAM, I Feel Free (Reaction 591011)	VG	4.00
45	CREAM, Strange Brew (Reaction 591015)	VG	4.00
45	CREAM, Anyone For Tennis (Polydor 56258)	EX	5.00
45	CREAM, Wrapping Paper (Polydor 2058.120)	EX	4.00
45	CREEDENCE CLEARWATER REVIVAL, Bad Moon Rising (Liberty LBF 15230)	EX	5.00
45	CREME & GODLEY, 5 O'Clock In The Morning (Merc. GOD 001)	EX	4.00
45	MARSHALL CRENSHAW, Something's Gonna Happen (Albion ION 1029)	EX	5.00
45	KID CREOLE, "Maladie D'amour" (PS, Island WIP 6619)	M	5.00
45	KID CREOLE, Dear Addy (PS, Island WIP 6840)	EX	4.00
45	CRESTS, Isn't It Amazing (Co-Ed Records CO 537, US issue)	EX	5.00
45	CREW, Cecilia (Decca F13000)	EX	6.00
45	BERNARD CRIBBINS, The Hole In The Ground (Parlophone R4869)	EX	4.00
45	BERNARD CRIBBINS, Right, Said Fred (Parlophone R4923)	M	4.00
45	BERNARD CRIBBINS, Gossip Calypso (Parlophone R4961, Demo)	M	5.00
45	CRICKETS, That'll Be The Day (Vogue Coral 45Q 72279, Tri	F	5.00
45	CRICKETS, Oh Boy (Coral 45Q 72298, Tri)	F	4.00
45	CRICKETS, Think It Over (Coral 45Q 72329, Tri)	EX	8.00
45	CRICKETS, It's So Easy (Coral 45Q 72343, Tri)	F	4.00
45	CRICKETS, Don't Ever Change (Liberty LIB 55441)	M	5.00
45	CRICKETS, La Bamba (Liberty LIB 55696)	EX	5.00
45	CRICKETS, My Little Girl (Liberty LIB 10067)	EX	5.00
45	CRISPY AND COMPANY, Brazil (Creole CR 109)	EX	4.00

45	GARY CRISS, Our Favourite Melodies (Stateside SS 104, no middle)	EX	5.00
45	GARY CRISS, My Little Heavenly Angel (Stateside SS 123)	G	4.00
45	CRITTERS, Younger Girl (London HLR 10047)	F	4.00
45	BARRY CROCKER, Neighbours (PS, TV Series, BBC RESL 210)	EX	4.00
45	FRANKIE (LOVE MAN) CROCKER, My Confession Of Love (Astroscope A107)	EX	6.00
45	BING CROSBY, White Christmas (MCA BING P1, Pic disc)	EX	7.00
45	BING CROSBY, White Christmas (Brunswick 03384)	EX	7.00
45	BING CROSBY, Gigi (Brunswick 05770)	EX	4.00
45	BING CROSBY, Where The Blue Of The Night (Brunswick 05928)	M	5.00
45	BING CROSBY, Many Happy Returns Of The Day (Brunswick 05934, Demo)	M	7.00
45	BING CROSBY, Now You Has Jazz (with Satchmo) (Capitol CL 14643)	EX	5.00
45	BING CROSBY, Well Did You Evah? (Capitol CL 14645)	EX	4.00
45	BING CROSBY, Do You Hear What I Hear (Capitol CL 15326)	M	5.00
45	BING CROSBY, Muskrat Ramble (MGM 1107, Demo)	M	6.00
45	BING CROSBY, True Love (with Grace Kelly) (Capitol CL 15953, Demo)	M	7.00
45	BING CROSBY, At My Time Of Life (United Artists UP 36078, Demo)	EX	5.00
45	CROSBY, STILLS & NASH, Just A Song Before I Go (Atlantic K10947)	M	5.00
45	CROSBY, STILLS, NASH & YOUNG, American Dream (PS, Atlantic A9003)	M	4.00
45	CHRISTOPHER CROSS, Arthur's Theme (Best That You Can Do) (Warners K17847)	M	5.00
45	CHRISTOPHER CROSS, Ride Like The Wind (PS, Warners K17582)	M	4.00
45	CHRISTOPHER CROSS, Never be The Same (PS, Warners K17736)	EX	4.00
45	SHERYL CROW, All I Wanna Do / Strong Enough (A&M SCJB2, Juke Box)	M	10.00
45	CROWDED HOUSE, Don't Dream It's Over (PS, Capitol CL 438)	EX	5.00
45	CROWN HEIGHTS AFFAIR, Galaxy Of Love (Mercury 6168.801)	M	4.00
45	PABLO CROUSE, Love Will Find A Way (A&M AMS 7370)	EX	4.00
45	CRUISERS, Saturday Dance Again (EMI 2058)	EX	5.00
45	SIMON CRUM, Enormity In Motion (Capitol CL 15183, no middle)	M	5.00
45	BOBBY CRUSH, The Chinese Bicycle (Phillips 6006.537)	EX	4.00
45	CRYSTAL PALACE F.C., Power To The Palace (PS, Bus Stop BUS 1031)	M	5.00
45	CUCKOO, What's It All About (PS, Geffen GFS 22329)	M	5.00
45	CUDDLY TOYS, It's A Shame (PS, Fresh 39)	M	6.00
45	JOE CUDDY, Any Dream Will Do (Rex R11090)	M	5.00
45	CUFF LINKS, Tracy (MCA MU 1101)	EX	4.00
45	CUFF LINKS, When Julie Comes Around (Decca 732592, US issue)	EX	5.00
45	XAVIER CUGAT ORCHESTRA, Chattanooga Choo Choo (Mercury AMT 1186, Demo)	M	5.00
45	XAVIER CUGAT ORCHESTRA, Watermelon Man (Mercury AMT 1202, Demo)	EX	5.00
45	MIKE CURB CONGREGATION, Burning Bridges (Polydor 2058.075)	EX	5.00
45	CULT, Rain (PS, Beggars Banquet BEG 147)	M	5.00
45	CULT, Edie (Ciao Baby) (PS, Beggars Banquet BEG 230)	M	5.00
45	CULTURE CLUB, Karma Chameleon (PS, Virgin VS 612)	M	4.00
45	CULTURE CLUB, Do You Really Want To Hurt Me (PS, Virgin VS 230)	M	3.00
45	CULTURE CLUB, Everything I Own (PS, Virgin BOY 100)	M	3.00
45	CULTURE CLUB, Victims (Poster PS, Virgin VS 641)	M	5.00
45	CULTURE CLUB, Time (Clock Of The Heart) (PS, Virgin VS 558)	M	3.00
45	CULTURE CLUB, It's A Miracle (PS, Virgin VS 662)	EX	3.00
45	CULTURE CLUB, Church Of The Poison Mind (PS, Virgin VS 571)	M	4.00
45	CULTURE CLUB, The War Song (PS, Virgin VS 694)	M	4.00
45	CULTURE CLUB, I'm Afraid Of Me (PS, Virgin VS 509)	M	4.00
45	CULTURE CLUB, Move Away (PS, Virgin VS 845)	M	3.00
45	CUPID'S INSPIRATION, Yesterday Has Gone (NEMS 56.3500)	EX	7.00
45	CURE, Lovecats (PS, Fiction FICS 19)	M	5.00
45	CURE, The Caterpillar (PS, Fiction FICS 20)	M	6.00
45	CHANTAL CURTIS, Get Another Love (Pye 7P 5003, Demo)	M	5.00
45	CURVED AIR, Back Street Luv (Warners K16092)	EX	5.00
45	ADGE CUTLER & THE WURZELS, Drink Up Thy Zider (Columbia DB 9031)	EX	4.00
45	ADGE CUTLER & THE WURZELS, I Wish I Was Back On The Farm (Columbia DB 8222)	EX	4.00
45	CUTTING CREW, (I Just) Died In Your Arms (PS, Virgin SIREN 21)	M	4.00
45	JOHNNY CYMBAL, Mr Bass Man (London HLR 9682)	EX	5.00
45	BILLY RAY CYRUS, Achy Breaky Heart (PS, Mercury MER 373)	M	4.00
45	BILLY RAY CYRUS, Could've Been Me (PS, Mercury MER 378)	M	4.00

LATE ADDITIONS

45	ROY "C", Shotgun Wedding (Island WI 273)	EX	10.00
45	CADETS, If I Had My Life To Live Over (Pye 7N 17024)	EX	7.00
45	GLEN CAMPBELL, By The Time I Get To Phoenix (Ember S.249)	EX	5.00
45	PAT CAMPBELL, The Deal (Major Minor MM 648)	EX	6.00
45	FREDDY CANNON, Palisades Park (Stateside SS 101)	EX	6.00
45	MARIAH CAREY, Dreamlover (PS, Columbia 659444)	EX	5.00
45	CARPETTES, Johnny Won't Hurt You (PS, GF, Beggars Banquet 32, Dbl. Pk)	M	10.00
45	CASTELLS, Sacred (London HLN 9392)	EX	15.00
45	RAY CATHODE, Time Beat (Parlophone R4901)	EX	15.00
45	DAID CASTLE, Ten To Eight (Parachute RRS 501)	M	6.00
45	CHAIN REACTION, This Eternal Flame (Gull GULS 43)	M	10.00
45	CHAKACHAS, Jungle Fever (Polydor 2121.064)	M	8.00
45	BRYAN CHALKER, A Daisy A Day (Chapter 1 SCH 185, Demo)	M	6.00
45	CHEETAHS, Goodbye Baby (Phillips BF 1412)	M	10.00
45	CHER, Love Hurts (PS, Geffen GFS 16)	M	5.00
45	CHILD, What's A Nice Girl Like You (Pentagon PENT 1)	M	6.00
45	NEIL CHRISTIAN, That's Nice (Strike JH 301)	EX	10.00
45	CIMARONS, Tradition (Vulcan VUL 1005)	EX	10.00
45	ERIC CLAPTON, Cocaine (PS, RSO DWQ 6048, Japanese issue)	M	25.00
45	ERIC CLAPTON, Another Ticket (PS, RSO 75)	M	5.00
45	DEE CLARK, Whispering Grass (London HL 8915, Tri)	F	5.00
45	PETULA CLARK, Kiss Me Goodbye (Pye 7N 17466)	EX	6.00
45	PETULA CLARK, Mr Orwell (PRT 7P 323)	EX	6.00
45	SANFORD CLARK, Son-Of-A-Gun (London HLW 9026, Round centre)	EX	8.00
45	PATSY CLINE, Heartaches (Brunswick 45.05878)	EX	7.00
45	ROSEMARY CLOONEY, Tonight (Phillips PB900, Demo)	M	6.00
45	CLOUT, We'll Bring The House Down (PS, Mooncrest JWL 1000)	M	7.00
45	COASTERS, Yakety Yak (London HLE 8665, Tri)	EX	8.00
45	COASTERS, Charlie Brown (London HLE 8819, Tri)	EX	7.00
45	COASTERS, Poison Ivy (London HLE 8938, Round)	VG	5.00
45	EDDIE COCHRAN, Weekend (London HLG 9362, Round)	EX	8.00
45	EDDIE COCHRAN, Summertime Blues (London HLU 8702, Tri)	G	5.00
45	ALMA COGAN, We Got Love (HMV POP 670)	EX	5.00
45	COLDPLAY, Violet Hill (PS, NME Parlophone Demo)	M	10.00
45	CLAY COLE, Twist Around The Clock (London HLP 9499, Demo)	EX	7.00
45	LLOYD COLE & THE COMMOTIONS, Jennifer She Said (Fold-out PS, Polydor COLEG 8)	M	6.00
45	BOBBY COMSTOCK & THE COUNTS, Tennessee Waltz (Top Rank JAR 223)	EX	6.00
45	TIM CONNOR, Rosemary (Decca F11239)	M	6.00
45	CONTRASTS, I Can't Get You Out Of My Mind (Parlophone R5095)	EX	7.00
45	ELVIS COSTELLO, The Only Flame In Town (PS, F/Beat XX37)	EX	5.00
45	JULIE COVINGTON, Don't Cry For Me Argentina (Rare PS, MCA 260)	EX	6.00
45	CRASH, Trick Of The Heart (PS, GC Records 00785)	EX	6.00
45	CRAZY ELEPHANT, Sunshine, Red Wine (Major Minor MM 623)	EX	5.00
45	CREAM, White Room (PS, RSO DW 3008, Japanese issue)	EX	18.00
45	CREATURES, Wild Things (PS, Polydor POSPG 354, Dbl. Pk)	M	10.00
45	CREEDENCE CLEARWATER REVIVAL, Sweet Hitchhiker (U.A. UP 35261)	M	5.00
45	CRICKETS, When You Ask About Love (Coral 45Q 72382)	EX	7.00
45	CHRISTINA, Baby You Can Drive My Car (PS, Island WIP 6616, Demo)	M	7.00
45	CRICKETS, Love's Made A Fool Of You (Coral Q72365)	EX	8.00
45	CROSBY & NASH, Southbound Train (Atlantic K10192)	EX	6.00
45	CRYSTALS, I Wonder (London HLU 9852)	EX	35.00
45	CUDDLY TOYS, Astral Joe (PS, Fresh 20)	M	8.00
45	CULT, 'Lil' Devil (PS, Beggars Banquet BEG 188)	M	5.00
45	CYANMID, "It's Bumble" (PS, Cyanmid SECW 1006)	M	7.00

REDUCED PRICE LPs

LP	AIR SUPPLY, Greatest Hits (Arista 205545)	M/M	6.00
LP	JON ANDERSON, Olias Of Sunhallow (GF, Warners K50261, Inner)	M/M	15.00
LP	ATOMIC ROOSTER, Death Walks Behind You (GF, B&C CAS 1026)	VG/VG	10.00
LP	BAD COMPANY, Run With The Pack (Island ILPS 9346)	EX/EX	8.00
LP	B.J.H., Ring Of Changes (GF, Polydor POLH3)	M/M	6.00
LP	BEACH BOYS, Beach Boys Party (Capitol T2398, Mono)	EX/EX	6.00
LP	BEATLES, With The Beatles (Parlophone PMC 1206, 2nd Press)	EX/EX	30.00
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LP	BLACK SABBATH, Vol. 4 (Vertigo Swirl 6360.071, Bklt)	EX/EX	50.00
LP	ROBERT CALVERT, Capt. Lockheed (GF, U.A. 29507, embossed, Bklt)	M/M	20.00
LP	CAMEL, Mirage (Deram SML 1107, no insert)	EX/EX	20.00
LP	CAMEL, Rain Dances (Decca TXS-R124, Inner)	EX/EX	6.00
LP	JIM CAPALDI, Whale Meat Again (Island ILPS 9254, Inner)	EX/EX	8.00
LP	CLEAR LIGHT SYMPHONY, Same (Virgin V2029)	EX/EX	10.00
2LP	CREAM, Wheels Of Fire (GF, Polydor 582031, Mono)	EX/EX	30.00
LP	DEEP PURPLE, Who Do We Think We Are (GF, Purple TPSA 7508, Lyrics)	EX/VG	10.00
LP	DEEP PURPLE, Burn (Purple TPS 3505, 1st Press)	EX/EX	10.00
LP	DETROIT SPINNERS, Same (Atlantic K40427)	EX/EX	8.00
LP	BOB DOWNES, Deep Down Heavy (EMI MEP 1412)	EX/VG	6.00
LP	BOB DYLAN, Planet Waves (Island ILPS 9261, Inner)	EX/EX	8.00
LP	DEEP PURPLE, Made In Japan (GF, Harvest TPSP 351, 1st Press)	EX/EX	30.00
LP	DEEP PURPLE, Machine Head (GF, Harvest TPSA 7504, Lyric)	EX/EX	30.00
LP	CARAVAN, Plump In The Night (Deram SDL R12)	EX/EX	15.00
LP	EVERLY BROTHERS, A Date With... (Warners WM 4028)	EX/EX	12.00
LP	E.L.P., Brain Salad Surgery (GF, Manticore K53501 w Poster)	EX/EX	15.00
LP	FLEETWOOD MAC, Rumours (Warners K56344, Lyrics / Poster)	EX/EX	12.00
LP	GROUNDHOGS, Split (GF, Liberty LBG 83401, Blk lbl)	EX/EX	12.00
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LP	JET HARRIS & TONY MEEHAN, Remembering (Decca REM1)	M/M	6.00
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LP	JIMI HENDRIX, Crash Landing (Polydor 2310.398)	EX/EX	12.00
LP	JIMI HENDRIX, Midnight Lightning (Polydor 2310.415)	EX/EX	15.00
LP	DAN HICKS, Striking It Rich (GF, Island 9204, cut-out w Inner, Rare)	EX/EX	15.00
LP	JEFFERSON AIRPLANE, Volunteers (GF, RCA SF 8076)	EX/EX	12.00
LP	JETHRO TULL, Living In The Past (GF, Chrysalis CJT1, Booklet)	EX/EX	10.00
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LP	ELTON JOHN, Empty Sky (GF, DJM DJLPS 403)	EX/EX	8.00
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LP	PINK FLOYD, Dark Side Of The Moon (GF, SHVL 904, Posters / Stickered sleeve)	EX/EX	10.00
LP	PINK FLOYD, Obscured By Clouds (SHSP 4020, Rounded Slv)	EX/EX	25.00
LP	MIKE OLDFIELD, Tubular Bells (Virgin V2001)	M/M	5.00
2LP	MIKE OLDFIELD, Exposed (GF, Virgin 3006)	EX/EX	10.00
LP	QUEEN, Queen II (GF, EMI EMA 767)	EX/EX	20.00
LP	CHRISTOPHER RAINBOW, Home Of The Brave (Poly. 2383.338, Lyrics)	M/M	8.00
LP	ROLLING STONES, Big Hits etc. (Decca TRS 101, Poster)	M/M	8.00
LP	SPARKS, Indiscreet (Island ILPS 9345, GF)	EX/EX	6.00
LP	BRUCE SPRINGSTEEN, Born To Run (GF, BS69170)	M/M	8.00
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LP	TANGERINE DREAM, Phaedra (GF, Virgin V2010)	M/M	6.00
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LP	TRAFFIC, Best Of Traffic (Island ILPS 9112, Pink rim)	EX/EX	8.00
LP	TRAVELLING WILBURYS, Vol. 1 (UK WX 224, Inner)	EX/EX	10.00
LP	JOHN VERITY BAND, Same (Probe SPB 1087)	EX/EX	16.00
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LP	WISHBONE ASH, Wishbone Four (GF, MCA MDKS 8011, Blk lbl, Poster / Lyrics)	EX/EX	15.00
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45	SOLOMON BURKE, Be Bop Grandma (Atlantic)	EX	9.00
45	SOLOMON BURKE, Need Your Love So Bad (Atlantic)	EX	7.00
45	THE CLOVERS, You Good Looking Woman (Atlantic)	VG	7.00
45	HI-FI-DELS, Trickey Trickey (Atlantic)	EX	5.00
45	IVORY JOE HUNTER, Just Want To Love You (Atlantic)	EX	7.00
45	BETTY JOHNSON, Waltz Me Around (Demo, Atlantic)	M	4.00
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45	MICKEY & KITTY, The Kid Brother (Atlantic)	EX	5.00
45	THE PEARLS, Shadow Of Love (Atco)	EX	9.00
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45	THE SWEET, Cover Girl/Love Is Likie Oxygen (Polydor)	EX	3.00

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45	ROBERT HORTON, Roll Along Wagon Train (Pye)	EX	4.00
45	FLATT/SCRUGGS, Foggy Mountain Breakdown (Mercury)	EX	5.00
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45	THE MAGICIANS, The Liars (Decca, nc)	EX	4.00
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45	KYU SAKAMOTO, Sukiyaki (Tokyo Theme) (HMV)	M	5.00
45	DAVE SEALEY, It Takes A Thief (DJM)	EX	6.00
45	E. SYKES/HATTIE JACQUES, Doctor Kildare (Decca, nc)	EX	5.00
45	KEN THORNE, Legions Last Patrol (HMV)	M	5.00
45	THE WAYFARERS, Whistle Down The Wind (Decca)	EX	4.00
45	JOHN WILLIAMS, Close Encounters (Pic Cvr, Arista)	EX	4.00

45rpms US MERCURY

45	SIL AUSTIN, Wildwood (Sax Howler, Mercury)	VG	5.00
45	SIL AUSTIN, Gone Again (Demo, Sax Inst., Mercury)	EX	3.00
45	PEARL BAILEY, Can't Rock N Roll To Save My Soul (Mercury)	M	8.00
45	THE BAYTOWNERS, All The Winds (Sunshine Pop, Demo, Mercury)	VG	4.00
45	JERRY BUTLER, Do You Finally Need A Friend (Mercury)	M	6.00
45	JERRY BUTLER, Walking Around In Teardrops (Mercury)	M	6.00
45	JERRY BUTLER, Since I Lost You Lady (Mercury)	M	6.00
45	THE CARAVELLES, You Don't Have To Be Baby To Cry (Mercury)	M	4.00
45	THE CARAVELLES, Ever Been Lonely/Don't Blow Cool (Mercury)	M	4.00
45	GRADY CHAPMAN, Sweet Thing (Mercury)	M	6.00
45	IKE CLANTON, Sugar Plum/I'm Guilty (Mercury)	EX	5.00
45	THE CREW-CUTS, The Angelus (Mercury)	EX	6.00
45	THE CREW-CUTS, I Like It Like That (Mercury)	EX	5.00
45	THE DANLEERS, One Summer Night (Mercury)	EX	12.00
45	THE DIAMONDS, The Church Bells May Ring (Mercury)	EX	7.00
45	THE DIAMONDS, The Church Bells My Ring (Reissue, Mercury)	EX	4.00
45	THE DIAMONDS, Zip Zip (Mercury)	EX	8.00
45	THE DIAMONDS, Love Love Love (Mercury)	EX	7.00
45	RUSTY DRAPER, Buzz Buzz Buzz (Mercury)	EX	8.00
45	RUSTY DRAPER, Big Mamou (Mercury)	VG	5.00
45	RAY ETHIER, Slave Girl (Demo, Rockin' Inst., Mercury)	EX	9.00
45	CLAUDE GRAY, Let's End It Before It Begins (Mercury)	EX	3.00
45	ILLINOIS JACQUET, Groovin' (Mercury)	EX	3.00
45	BUDDY JOHNSON, Buddy's Boogie (Mercury)	EX	8.00
45	KEITH, 98.6 (Reissue) (Mercury)	M	5.00

45	RALPH MARTERIE, Maybellene (Mercury)	M	7.00
45	MEGAN McDONOUGH, Blue-Eyed Soul (Mercury)	M	5.00
45	BUDDY MORROW, Rock-A-Beatin' Boogie (Mercury)	EX	8.00
45	BUDDY MORROW, Rib Joint (Sax Inst., Mercury)	M	4.00
45	NEW COLONY SIX, Summertime's Another Name (Mercury)	EX	4.00
45	PHIL PHILLIPS, Sea Of Love (Reissue) (Mercury)	EX	3.00
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45	DON and DEWEY, Jelly Bean (Specialty)	M	7.00
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45	JOE LIGGINS, Little Joe's Boogie (Vocal, Specialty)	M	7.00
45	PROF LONGHAIR, Cry Pretty Baby (Specialty)	M	7.00
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45	MARVIN PHILLIPS, Wine Woogie (Specialty)	M	7.00
45	LITTLE RICHARD, Keep A Knockin' (Specialty)	M	7.00
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BEATLES, Hey Jude (Parl. PCSJ149 S. Africa, Lam. Cvr w external rear flaps)	EX/EX	23.00
BEATLES, Let It Be (PCS 7096, Full Lam. Cvr)	EX/EX	20.00

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DEEP PURPLE, Machine Head (TPSA 7504, Lam. GF Cvr)	EX/EX	20.00
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LED ZEPPELIN, The Song Remains The Same (2LP, Swansong SS 89402 Germany in Orig. Textured Cvr w Blk Inners + Bklt, EX+ copy, discs v. nr M)	EX/EX/EX	25.00
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RECORD COLLECTOR'S
GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT:	The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.
EXCELLENT:	The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.
VERY GOOD:	The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.
GOOD:	The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.
FAIR:	The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.
POOR:	The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.
BAD:	The record is unplayable or might even be broken, and is only of use as a collection-filler.
CDs & CASSETTES:	As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S
GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

Lives

Madness
Henley Leander Club
15/9/21

Playing the *Henley Festival* for 5,000 bow-tied and posh-frocked champagne-quaffers, the nutty boys were on a giant floating stage for a gloriously OTT coming together of cultures. Mike Barson wore something close to a straw boater for the sunset occasion, the six-piece gang augmented by a three-piece horn section. They roared through everything from One Step Beyond to a Night Boat To Cairo finale, a breathless set delivered with barrow-boy charm. “Loosen them bow-ties,” ordered Suggs as the crowd left the real world behind to jiggle to My Girl, The Prince, Driving In My Car and more, even joining a Wings Of A Dove singalong. There wasn’t a dry eye for Our House as Suggs led Barson’s diminutive mum, Pat, to the front for a wave, recounting how the early band were told to quieten down in her spare bedroom! *Nick Dalton*

New Order
Manchester
Heaton Park
10/9/21

Bernard Sumner and co played a classic set, filled with admirable energy. Regret opened an impeccable 19-track offering, the 35,000 gathered drowning Bernard Sumner’s vocals on the memorable chorus, with the players faultless. The band then treated us to their latest track, Be A Rebel, before Gillian Gilbert’s iconic synth echoed through the park during Bizarre Love Triangle. It wasn’t long before Sumner ditched his guitar and joined in with the crowd, dancing along, before Blue Monday had everyone chanting. The encore took a different turn, like a throwback to The Haçienda, with three Joy Division tracks. Ian Curtis’ face was projected during an emotional Love Will Tear Us Apart, which saw the crowd singing their hearts out to the emotive coda. A grand homecoming party.
Brigid Harrison-Draper

Acid Reign
Milton Keynes
Craufurd Arms
10/9/21

Reminiscent of Anthrax, Acid Reign can be goofy, but also deal in serious topics, as per opener, The New Low. Goddess followed, and horns were held aloft, beer spilt, and mayhem erupted. With guitarist Paul Chanter laid low by Covid, the four-piece changed their setlist, with tracks from 1989’s *The Fear* featuring prominently, notably Life In Forms. Vocalist “H”, the Peter Pan of thrash, was hyperactive, covering every inch of the stage on an amphetamine-fuelled run-through of Blondie’s Hanging On The Telephone, while during Blind Aggression, H disappeared to the bar, before returning with a tray of drinks for the band. Two from latest LP *The Age Of Entitlement* were served as encores, and final salvo, Ripped Apart, was a musical tornado. *Peter Dennis*
Standout collectable: Plan Of The Damned 7”, £5

Hanwell Hootie
London Hanwell Meadow
18/9/21

While free gigs were as of old in pubs round Hanwell/Ealing, the main event focused on the Meadow, with two Marquee stages hosting afternoon/evening sessions. Each featured five mainly up-and-coming bands, highlights of a sunny early show including a 10-song set from local musician, The Men They Couldn’t Hang’s Phil Odgers. With Ray Thomas-like vocals and Ralph McTell-style acoustic guitar/ukulele, he was sporadically accompanied by The Professionals’ Tom Spencer. The breezy 50-minute set ranged from a skiffley The Story to strumathon The Drinkers, raising spirits all round. The female-fronted quintet, Salvation Jane, knocked it out of the park with a six-song, half-hour blitz of proggy indie-rock, Violent Silence bringing to mind Cooper Temple Clause by way of Rews/The Subways (who they’ve supported), while new song, Diadem, bodes well for a February album.

Evening highlights included nine songs from Bedside Manners, relishing the opportunity to dispense Oasis-cum-Charlatans tunes, such as a discordantly thrashing Live By Their Rules and shouty My People.

A similar-length, 40-minute burst of The Elephant Trees saw the female-fronted trio mix indie-prog with frenetically-sung rap (think epic Coldplay with a metal Lindy Layton), notably on Uncomfortable. Avalanche Party had Cure fans beaming, and St Agnes glamorously concluded proceedings.
Tim Jones

Suggs and co walk on water

John Cooper Clarke
London Wimbledon Common
18/9/21

As part of the *Sunset Festival*, John Cooper Clarke entertained a sold-out tent with poems and readings. Bookended by performances of The Luckiest Guy Alive and I Want To Be Yours, he read passages from his new autobiography. In this, he was aided and abetted by his road manager, Johnny Green, who used to perform the same function for The Clash. Facing each other in armchairs, they made an unlikely but effective double-act. Clarke perched reading glasses in front of his omnipresent Raybans, and the set had a spontaneous quality, aided by questions from the audience. These prompted ruminations on why you should never buy trousers from a heterosexual, while cultural icons abounded: Nico, Bob Dylan, Keith Richards, Bernard Manning. Clarke explained gleefully how his adoption by The Arctic Monkeys has exposed him to a much younger audience. The vitality of this show suggests he won’t be hanging up his Chelsea boots any time soon. *Simon Wright*

Damon Albarn
London Globe Theatre
20/9/21

A harvest moon shrouded in mist above the replica open-air Shakespearean theatre blended beautifully with the rarefied atmospherics generated on the stage below. Its mysterious presence presided over a sprawling solo career retrospective by Blur’s Damon Albarn and friends.

With the show being beamed live to 67 countries, the onstage joyful chemistry between core band members and guest musicians, including Seckou Keita on the *kora* and countertenor Christopher Robson, plus a string quartet, contrasted with the mostly mournful, dub-heavy songs on display. However, a rousing rendition of Blur’s This Is A Low lifted the sometimes sombre songcraft on show. Then, as if by ancient alchemical magic, the mist drifted away and the magnificent moon appeared during new song, Polaris, to the wonderment of everyone. *Paul Davies*

Slam Dunk
Hatfield Park
5/9/21

Covid travel restrictions meant that this year’s premier punk party was, with a few exceptions, a showcase for the best British talent, *Slam Dunk*’s lineup covering everything from pop-punk to metalcore. Blood Youth were indicative of the fertile UK scene and set the bar impossibly high; sonic terrorists Hacktivist fused grime with metal in a volatile mixture, while Sheffield bruisers Malevolence initiated a huge circle pit. Florida’s Mayday Parade made a welcome appearance with their bittersweet sound, their magnetic force pulling people in from all corners of the Park. A flowing 40-minute set sated the hunger before While She Sleeps’ opener, Sleeps Society, did a grand job firing up the capacity crowd. Anti-Social increased the insanity and had all but the mute singing along. WSS were on top form, playing with a confidence that only comes from a band at the top of their game. Subsequently, there was little time wasted on stage banter, just rapid-fire tracks such as Four Walls and Silence Speaks, delivered with machine-like precision. The sonic shifts of Nervous were replicated well and set things up nicely for punishing closer, Systematic. *Peter Dennis*
Standout collectable: event T-shirt, £20

Nine Below Zero
Edinburgh Voodoo Rooms
2/10/21

British R&B fixtures Dennis Greaves (guitar/vocals) and Mark Feltham (stellar harp), hit the stage backed by a youthful band including Dennis’ son, Sonny Greaves, behind the kit. A strange, mixed set, saw less a revisiting of the heady days of *Don’t Point Your Finger*, and more new material suggesting a Byrds-type vibe. There were also a few Weller-induced mod revival tunes. Thankfully, we were gifted Homework, One Way Street, Don’t Point Your Finger, I Can’t Help Myself and Ridin’ On The L+N, Feltham’s intro on harmonica rocking the house, as on the encore of Three Times Enough. A lot of the power and attitude of the old days have gone, but they entertained with a strong set for many happy punters.
Tim Keppie

Mark Morriss
Winchester Railway Inn
1/10/21

Solo Mark Morriss shows throw in a stand-up comedy act, as well as a set of songs. He riffs on alleged rivalry between lead singers of major bands, who make pocket money by playing the small gig circuit (he pretends to be incensed that tickets for James Walsh of Starsailor cost a fiver more than his). The other joke is how his audience largely ignores his solo songs, as they wait for The Bluetones’ hits. His good-natured banter got the audience on-side, though, and they listened attentively to all the material. He

Photo (Madness): Charlotte Snowden

wouldn't claim to be a virtuoso guitarist, but he's a natural performer, with strong, characterful Britpop-style vocals. Striking songs included Consuela, Madeline, (a collaboration with The Seahorses' Chris Helme) and the Covid-pertinent I'm Sick, while, from The Bluetones catalogue, came Cut Some Rug and, naturally, Slight Return – classic singalongs, and superb, understated entertainment. *Oliver Gray*

Louisa Revolta

Eastleigh Concorde
6/10/21

Jazz songstress Louisa Revolta has been described as a creative whirlwind and, for *A Celebration Of Ella Fitzgerald*, she took the stage by storm, raising the rafters with a marathon session of sensational scat singing – a trademark of the US queen of jazz. Louisa hit the ground running with A Fine Romance, a classic from Ella's treasure trove of hits, recorded with another jazz great, Louis Armstrong, in 1957. Superbly accompanied by Steve Christie (piano), Peter Maxfield (double-bass) and Joe Pickering (drums), Louisa stylishly delivered two sets of Ella magic.

A co-founder of Hampshire-based vocal harmony group, The Spitfire Sisters, she also reprised The Andrews Sisters' foot-tapper, Don't Fence Me In, while other Ella epics included Everytime We Say Goodbye, 'S Wonderful and Mr Paganini, the First Lady Of Song's signature tune. *Duncan Eaton*

The Rolling Stones

St Louis Dome, US
26/9/21

After the recent death of a bandmate and friend, the opening night of their US tour saw the Stones dispel any doubts when a series of screens paid homage to Charlie Watts, before Mick burst onstage, with Keith and Ronnie by his side. Fans roared with joy at seeing that haughty, lined visage howl out the lyrics to Street-fighting Man and It's Only Rock'N'Roll, the classic scowl intact. 19th Nervous Breakdown was a perfectly detonated time capsule, before a roiling Midnight Rambler, Keef soloing during Slipping Away, and Mick breaking his mask during band introductions, announcing another drummer's name in place of Charlie.

New guy Steve Jordan, rose to the occasion with purpose and power, his thunderous bass drum on Paint It Black giving the song an apocalyptic-horseman urgency, while he offered a supple throb to new song, The Specials-like Living In A Ghost Town. He, Keith, Ronnie and Daryl Jones circled with grins on Jumpin' Jack Flash, and they encored with Satisfaction, a furious collage that proves that, pandemic or no, the Stones keep on rolling. *Stephen Conn*

William The Conqueror

Southampton Joiners Arms
4/10/21

The eager audience was treated to an outstanding support experience, as the beautiful, wistful harmonies of Norwegian trio Casilian washed over them. I predict they'll be signed by Bella Union and gracing major festivals next summer.

Equally poised for a major breakthrough is William The Conqueror. With his statuesque frame, shaggy locks and trucker hat, Ruarri Joseph looks like a grunge-rocker, but the music that emerges from him is an irresistible, loping groove, only made possible by the skill and instinctive feel of a mighty rhythm section in Harry Harding and Naomi Holmes. The half-spoken vocals and trio format mean that the band has a truly unmistakable identity, more akin to The Band or Little Feat than any current styles. Playing virtually all their latest, *Maverick Thinker*, to a passionate, completely involved gathering, they laid down a marker for a very bright future. *Oliver Gray*

The Stacey Brothers

London Ronnie Scott's
29/9/21

The Stacey Brothers' *Big Band Steely Dan Project: The Royal Scammers* was an artistic tribute in the best sense: a triumphant creative interpretation of Walter Becker and Donald Fagen's glorious songbook, delivered by an impeccable 14-piece band. These songs carry deep musical footprints, so, kicking off the set with Peg demonstrated both style and ambition. The assured delivery was extraordinary, including lead guitarist Paul Stacey's dazzling take on the song's historic solo. On we went, with classics such as Babylon Sisters (showcasing Jeremy Stacey's superb drumming), Kid Charlemagne, Deacon Blues, and a thunderously funky Time Out Of Mind. Interestingly, there were five selections from *Gaucho*, including the title track, and a resplendent Glamour Profession, allowing the entire band to shine, both instrumentally and vocally. Aja ended the set spectacularly, with the joyous carnival of My Old School following as encore. Bands like this *grace* Ronnie Scott's renowned stage and, to echo the late Ian MacDonald: Steely Dan are good for you. *Steve Burniston*

Caravan

Basingstoke Haymarket
6/10/21

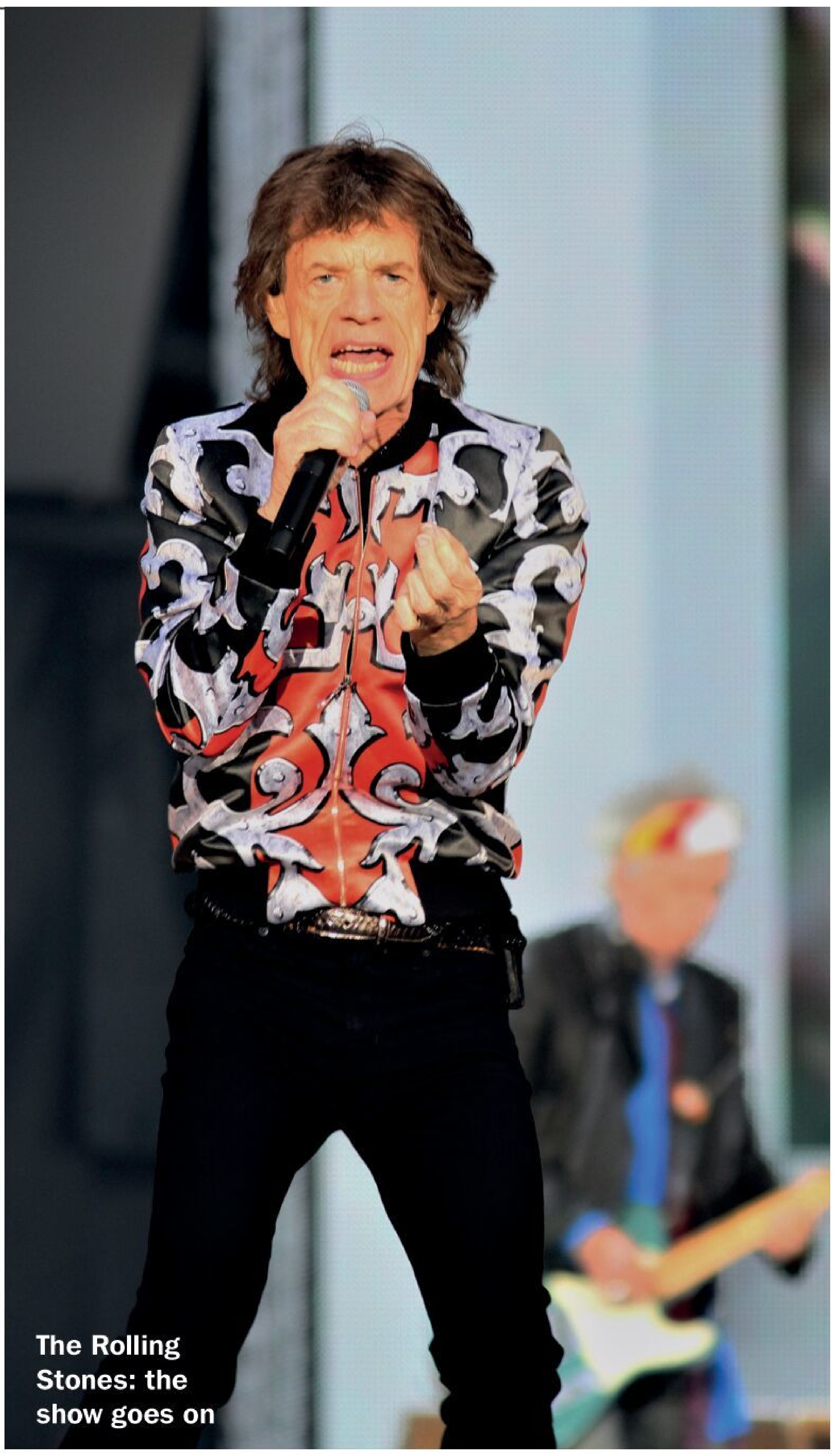
Canterbury survivors Caravan, are (ahem) back on the road… And how! Powered by a new rhythm-section pairing of animated drummer Mark Walker, and Jeff Lynne's bassist of choice, Lee Pomeroy, they commenced their comeback tour in no little style. All the classic dynamics of their 70s heyday were present and correct, multi-talented Geoff Richardson leading the way on viola, flute, guitar and, amazingly, electric spoons. And with prog epics For Richard and Nine Feet Underground as first- and second-set closers, a standing ovation was guaranteed. Original guitarist Pye Hastings' voice, never the strongest, is now a smoky croak. But having bravely revived the seldom-performed Winter Wine, he stood proudly centre-stage, peering owlishly through specs as the show went on around him.

A handful of newer songs neither added nor detracted, but if they can keep Pomeroy in tow, Caravan can consider their future prospects rosy… Or maybe grey and pink. *Michael Heatley*

Fontaines DC

Manchester Academy
6/10/21

Kicking off a three-night residency, Dublin's finest brought their anarchic energy for a quintessential post-punk gig. Strolling on without introduction, they erupted into A Lucid Dream. Frontman Grian Chatten bobbed from side to side while preaching to the converted, who shouted back lyrics almost as loudly as the band. For a collective whose music celebrates the poetic melancholy of life, FDC's liveliness is admirable. The entrancing Televised Mind, with its raucous riffs and chorus, spread around the room, while flashing lights drew the crowd into a bouncing frenzy. Too Real was done with large bouncing balls thrown out to the crowd and Boys In The Better Land saw Chatten pouring out the lyrics with gusto. A gig we'll be speaking about for years to come. *Slàinte! Brigid Harrison-Draper*



The Rolling Stones: the show goes on

Genesis

Liverpool M&S Arena
4/10/21

Genesis rolled back the years with a set that included ecstatically received songs from their 70s beginnings, and a potted history of their prog-to-pop musical journey, on this poignant, and sadly since shortened, swansong tour. It was a revelation to hear Afterglow in its entirety, along with extended highlights of Cinema Show, Firth Of Fifth, and the intro to Dancing With The Moonlit Knight. There was also an interesting, acoustic The Lamb Lies Down On Broadway, as the trio finally reclaimed some of the deepest treasures of their illustrious past. Entering the stage to a standing ovation, opener Behind The Lines revealed a seated Phil Collins in strong voice on Turn It On Again, as well as Mama and Land Of Confusion, with Home By The Sea the standout of the later-years tracks.

A sensational lightshow and wistful films backed up the onstage top-grade musicianship. Final song Carpet Crawlers elicited a singalong from the sold-out throng that echoed down the years and off into the night. *Paul Davies*

Leaf Hound

London Twickenham Eel Pie Club
9/9/21

Leaf Hound's legendary *Growers Of Mushroom* celebrated its 50th anniversary this year. A four-figure-priced cult classic, only vocalist Peter French remains from the original band, but with a revamped line-up, Leaf Hound tested out their new material for the first time.

After opening with the debut's Sad Road To The Sea, the first half largely featured cuts from 2007's *Unleashed*, including the countrified Nickels And Dimes and absorbing Man With The Moon In Him, wherein new guitarist Tom Smith shone brightly.

Bassist Pete Herbert had a spring in his step during Overtime, before three new songs were rolled out, Burn The House Down being an all-out belter, Hold Back The Night displaying a boogie groove, and Cinderella proving a twinkling reworking of a track that French originally worked on with Carmine Appice. On this evidence, the next album can't come soon enough. Growers Of Mushroom, featuring a neat drum workout from Pete's son, Dominic, and the infectious riff of Freelance Fiend, were stark reminders why the debut Decca LP is such a golden egg. *Mark Taylor*

Send your live reviews to tim.jones@metropolis.co.uk

Photo (The Rolling Stones): Mark Mawston

Gig Guide

Tom Jones December (5) Glasgow SSE Hydro (6) Manchester AO Arena (8) Birmingham Utilita Arena (9) London Greenwich O_2

New Model Army November (24) Glasgow Garage (26-27) Nottingham Rock City **December** (4-5) London Camden Roundhouse March **2022** (16) Chester Live Rooms (17) Lincoln Engine Shed (18) Holmfirth Picturedrome (19) Edinburgh La Belle Angele (20) Coventry HMV Empire (22) Bury St Edmunds Apex (23) Port Talbot Princess Theatre (24) Frome Cheese & Grain (25) Portsmouth Wedgewood Rooms (26) Oxford O_2 Academy

Roy Wood November (13) Leamington Spa Assembly (23) Northampton Royal & Derngate (27) Porthcawl Grand Pavilion **December** (2) Crewe Lyceum (7) Cheltenham Town Hall (16) Southend-On-Sea Palace

Now Booking

Check with venues to see if gigs are still on, postponed or cancelled

Anthrax September 2022 (27) Birmingham O_2 Academy (29) Manchester Academy (30) Glasgow O_2 Academy **October** (1) Newcastle O_2 City Hall (3) Leeds O_2 Academy (4) Nottingham Rock City (6) Bristol O_2 Academy (8) London Brixton O_2 Academy

The Black Crowes RESCHEDULED September 2022 (24) Manchester O_2 Apollo (26-27) London Brixton O_2 Academy

ex-Fleetwood Mac **Lindsey Buckingham May 2022** (19) Glasgow SEC Armadillo (21) Liverpool Philharmonic Hall (22) London Palladium

Belinda Carlisle February 2023 (3) Birmingham Symphony Hall (4) Cardiff St David's Hall (6) Portsmouth Guildhall (8) Oxford New Theatre (10) London Palladium (11) Nottingham RCH (13) Southend Cliffs Pavilion (15) Exeter Great Hall (17) Manchester Academy (18) Edinburgh Usher Hall (20) York Barbican (21) Guildford G Live (23) Gateshead Sage (24) Sheffield City Hall (25) Cambridge Corn Exchange

George Clinton & Parliament-Funkadelic May 2022 (22) Nottingham Rock City (23) London Kentish Town O_2 Forum (24) Glasgow O_2 Academy (26) Bristol O_2 Academy (27) Manchester Albert Hall (28) Margate Dreamland (29) Scarborough Open Air Theatre

Dream Theater April 2022 (20) Belfast SSE Arena (21) Newcastle Utilita Arena (23) London Wembley SSE Arena

Billie Eilish June 2022 (3) Belfast SSE Arena (7-8) Manchester AO Arena (10-12,16) London Greenwich O_2 (14) Glasgow SSE Hydro (15) Birmingham Utilita Arena

Foo Fighters June 2022 (25) Manchester Emirates Old Trafford (27) Birmingham Villa Park (30, **July** 2) London Stadium

Feeder April 2022 (23) Bexhill De La Warr Pavilion (24) Oxford O_2 Academy (26) Southampton Guildhall (27) Bristol O_2 Academy (29) Manchester O_2 Academy (30) Glasgow Barrowlands **May** (2) Newcastle University (3) Nottingham Rock City (5) Birmingham O_2 Institute (6) London Brixton O_2 Academy

HAIM July 2022 (13) Leeds Millennium Square (14) Glasgow SSE Hydro (16) Manchester O_2 Victoria Warehouse (19) Nottingham Motorpoint Arena (20) Cardiff Motorpoint Arena (21) London Greenwich O_2

Kings Of Leon June 2022 (13) Birmingham Resorts World Arena (14) Leeds First Direct Arena (28) Glasgow SSE Hydro (29) Newcastle Utilita Arena July (1) London Greenwich O_2 (5) Manchester AO Arena

Lorde May 2022 (25) Leeds O_2 Academy (26) Edinburgh Usher Hall (28) Manchester O_2 Victoria Warehouse (30) Birmingham O_2 Academy **June** (1-3) London Camden Roundhouse

James Morrison March 2022 (10) Southend Cliffs Pavilion (11) Ipswich Regent (12) Cardiff St David's Hall (14) Leicester De Montfort Hall (15) Oxford New Theatre (17) Bournemouth Pavilion (18) Folkestone Leas Cliff Hall (19) Stoke Hanley Victoria Hall (21) Manchester Bridgewater Hall (22) Bath Forum (25) Stockton Globe (26) Liverpool Philharmonic Hall (28) Cambridge Corn Exchange (29) Birmingham Symphony Hall (30) Nottingham RCH April (1) Sheffield City Hall (2) Newcastle O_2 City Hall (4) Brighton Dome (6) London Palladium (8) Edinburgh Usher Hall (9) Aberdeen Music Hall (10) Glasgow RCH

Ozric Tentacles December (10) Tunbridge Wells Forum (11) Ramsgate Music Hall (17) Glastonbury King Arthur **February 2022** (10) Preston Ferret (14) Deal Lighthouse (15) Portsmouth Wedgewood Rooms (18) Edinburgh Bannerman's

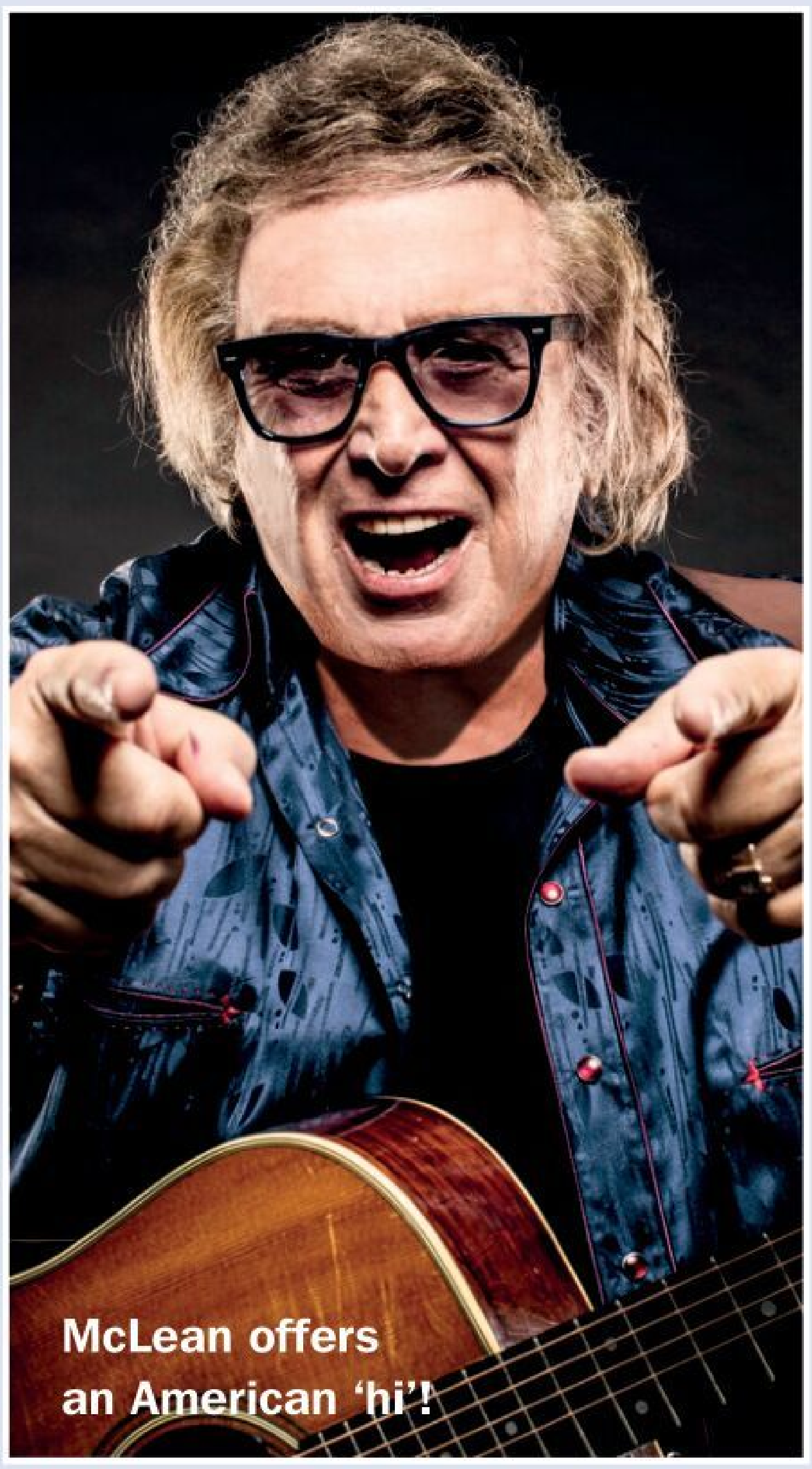
Pendragon March 2022 (19) Great Yarmouth *HRH Prog XII* **April** (2) Dunfermline *Prog In The Park 2.0* (3) St Helens Citadel (4) Bilston Robin 2 (5) Fletching Trading Boundaries (6) Oundle Victoria Hall (7) Sheffield Corporation (8) London 229 (9) Chepstow Winter's End (10) Exeter Phoenix

TOUR DU JOUR

Spotlighting an upcoming road trip

This month:

DON McLEAN



McLean offers an American 'hi'!

How long will you prepare for the tour?
I don't prepare for tours. I just change songs every night to keep things different.

Do you have any pre-/post-show routines?
Yes. I soundcheck and then go to my dressing room to change the strings on my guitar. Then we have dinner – usually Indian food. I love tandoori chicken. Then I turn off the lights and take a nap for an hour, then I do the show.

Will you be playing any songs that you rarely perform?
I'll be playing a few songs from my upcoming album, and the odd song here and there.

Are there any venues that you're particularly looking forward to?
All of them, but especially London Palladium.

Will you check out your tour supports?
I always like to see what they're doing and I like to wish them well.

Will there be any unusual merchandise on sale?
A 96-page bookazine story of my life and the creation of the song, American Pie. It's not available outside the US.

Will you be recording any shows for CD or DVD?
Quite possibly.

Do you collect bootlegs yourself?
I love soundboard mixes of live shows. I like all the mistakes and the feel of it being made in person, not by a machine. I have lots of live shows at home in Maine.

Do you go to shows at all?
The last concert was when my girlfriend took me to a package show in Maine of Blues Traveler, The Wallfowers, and G Love & Special Sauce. I liked everyone. Jakob Dylan was tremendous and G Love were incredible. One of the best shows that I've ever seen.

Do you have any outstanding UK tour memories?
The show at London's Hyde Park in 1975 drew 100,000 people and is memorable – fans were stripping!

Don McLean plays in September 2022 (11) Cardiff St David's (13) Ipswich Regent (14) Birmingham Symphony Hall (16) Bath Forum (17) Torquay Princess Theatre (18) Bournemouth Pavilion (20) Brighton Dome (21) Southend Cliffs Pavilion (23) Manchester Bridgewater Hall (24) Gateshead Sage (25) Glasgow RCH (27) Edinburgh Usher Hall (28) York Barbican (30) Leicester De Montfort Hall October (1) Sheffield City Hall (2) Liverpool Philharmonic Hall (4) London Palladium.

Sigrid March 2022 (13) Manchester O_2 Apollo (14) Edinburgh Usher Hall (16) London Wembley SSE Arena

Sea Power April 2022 (12) Southampton 1865 (13) Birmingham O_2 Institute (14) London Camden Roundhouse (19) Bristol O_2 Academy (21) Sheffield Leadmill (22) Glasgow St Luke's (23) Manchester Albert Hall

Ed Sheeran May 2022 (12) Belfast Boucher Road Playing Fields (26-27) Cardiff Principality Stadium June (3-4) Sunderland Stadium Of Light (10-11) Manchester Etihad Stadium (16-17) Glasgow Hampden Park (29-30) London Wembley Stadium

Devin Townsend April 2022 (14) Glasgow O_2 Academy (17) London Royal Albert Hall

The Wombats April 2022 (14) Leeds First Direct Arena (15) London Greenwich O_2 (16) Cardiff Motorpoint Arena (18) Glasgow Barrowlands (22) Liverpool Uni Mountford Hall **May** (26) Scarborough Open Air Theatre

The Wailers February 2022 (25) Birmingham O_2 Institute (26) Manchester O_2 Ritz (27) Glasgow O_2 Academy (28) Leeds O_2 Academy **March** (2) Nottingham Rock City (3) Bournemouth O_2 Academy (4) London Greenwich IndigO_2 (5) Cardiff Tramshed (6) Bristol O_2 Academy

TOUR NEWS

London: **Lee Fields**, Islington Assembly Hall, 4 March 2022. ■ **JJ Wilde**, King's Cross Lexington, 29 November. ■ **The Fugees**, Greenwich O_2. ■ Small Faces' **Kenney Jones**, 3 December; **The Primitives**, 30 June 2022, Venue 229. ■ **Tool**, Greenwich O_2, 9-10 May 2022. ■ **Lissie**, King's Cross Lafayette, 4 April 2022. ■ **The Brand New Heavies**, Greenwich IndigO_2, 11 November. ■ **The Charlatans**, Manchester Gorilla, 15 November.

For more tours/gig news see www.recordcollectormag.com/latestnews.

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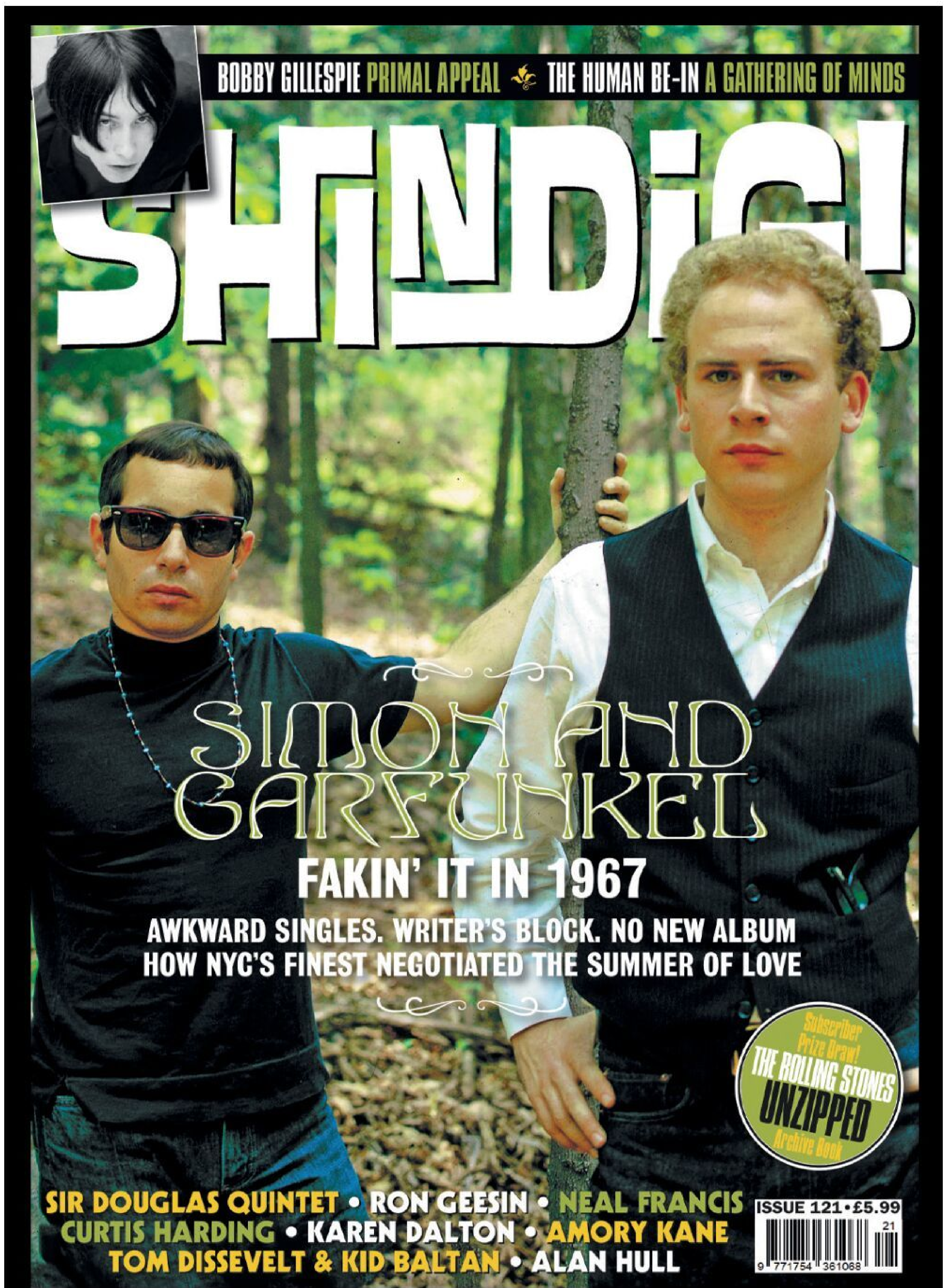
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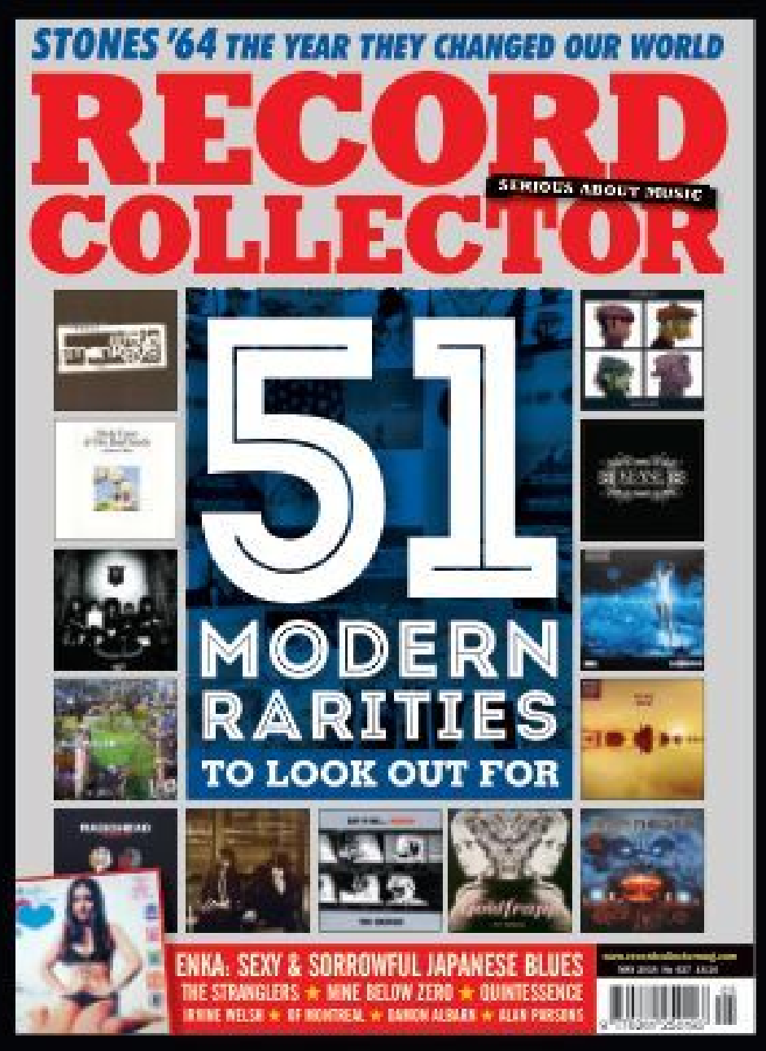
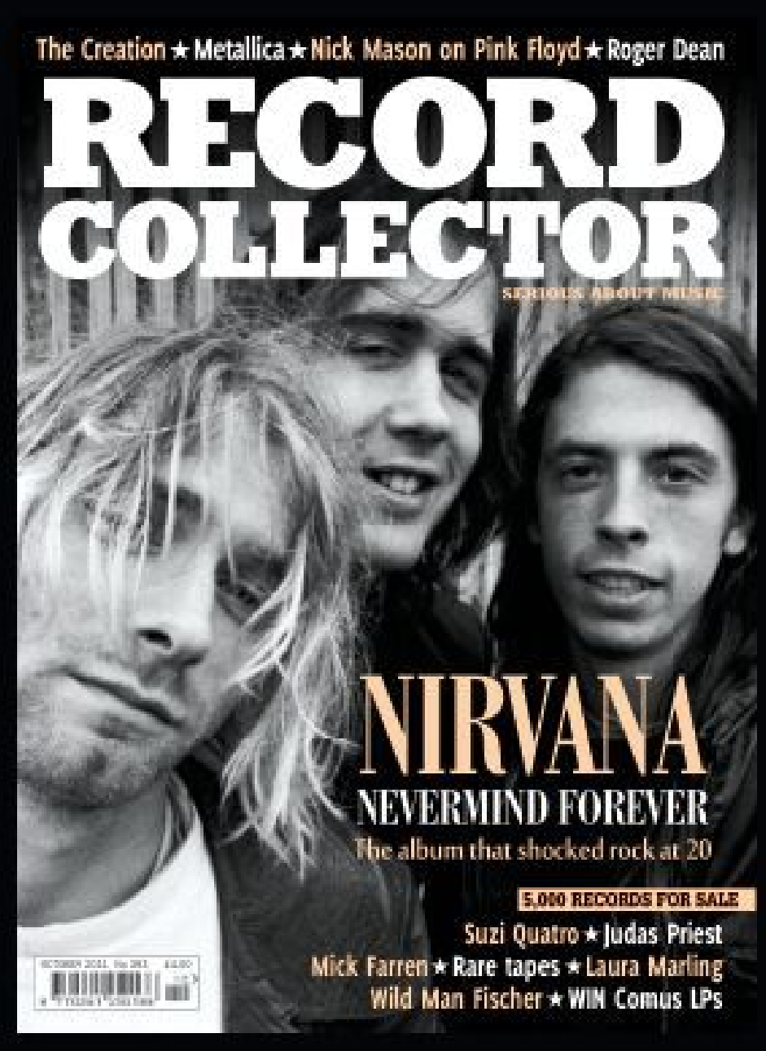

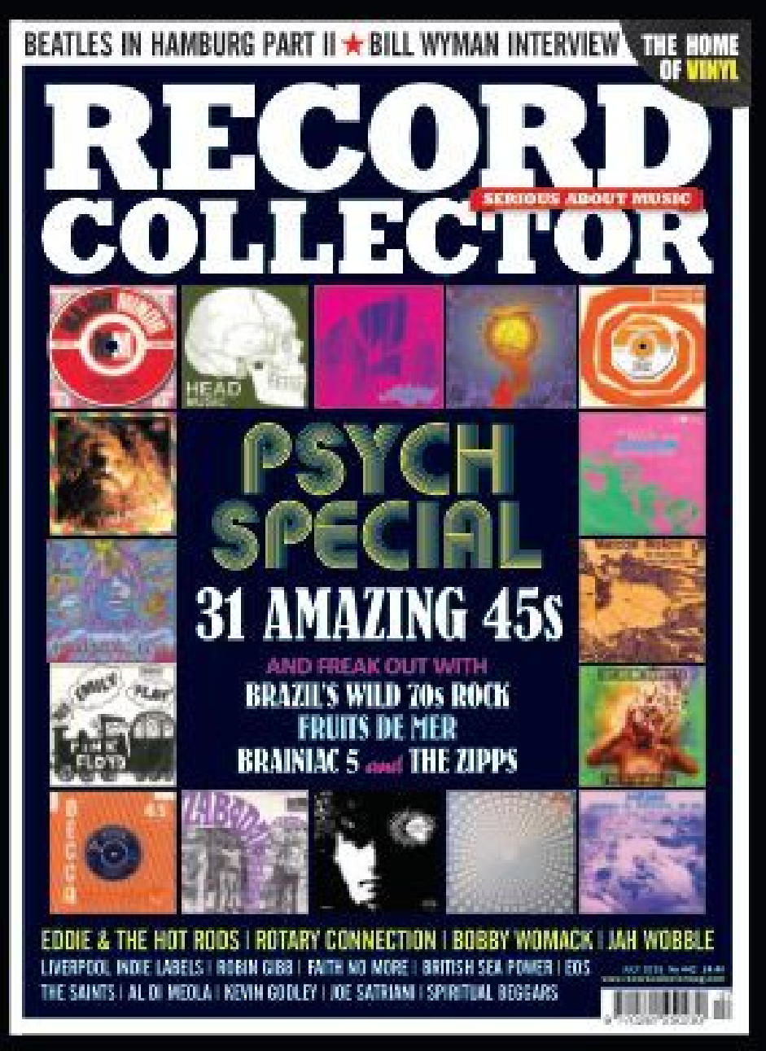

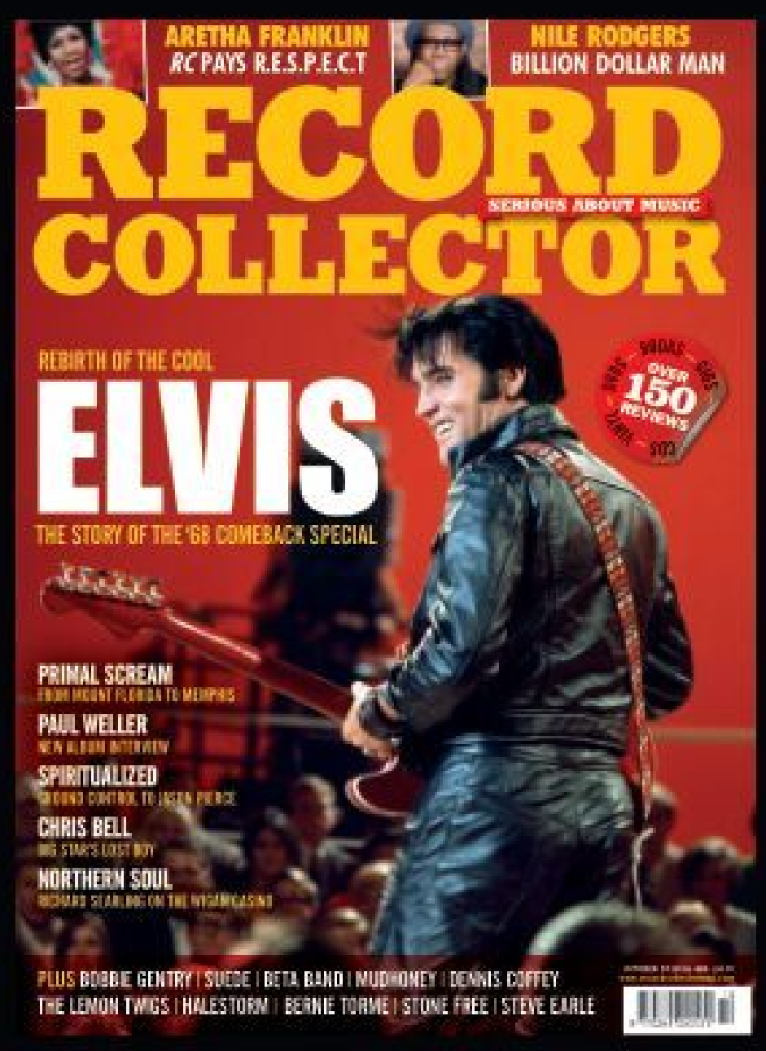

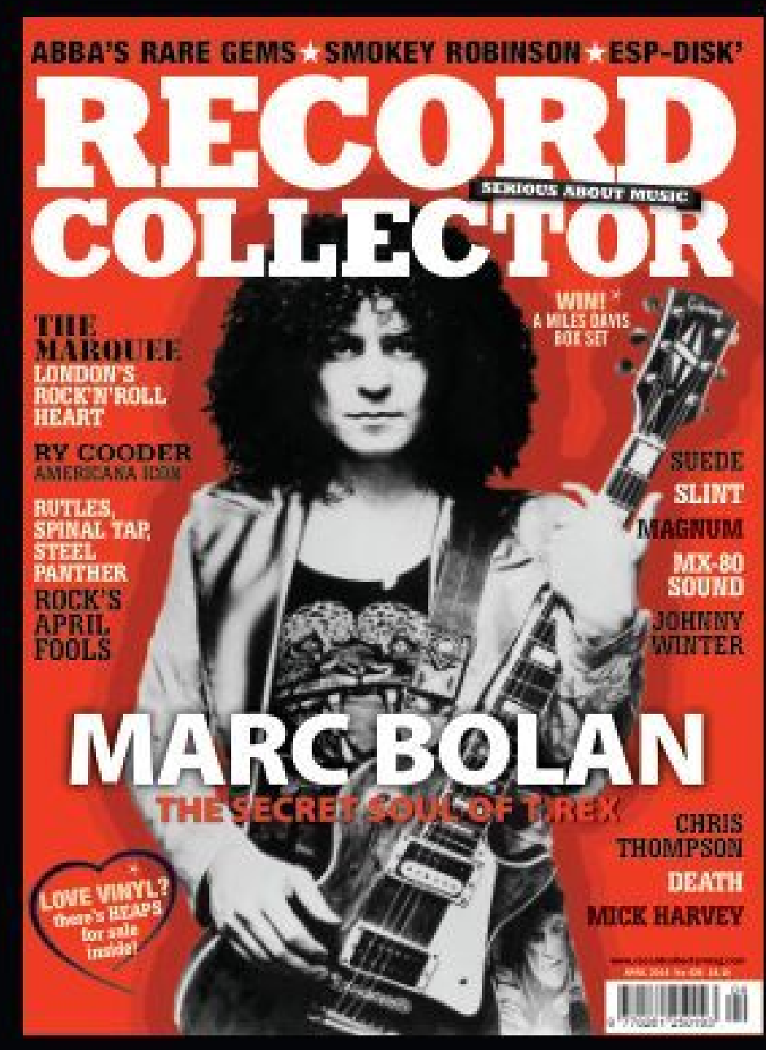
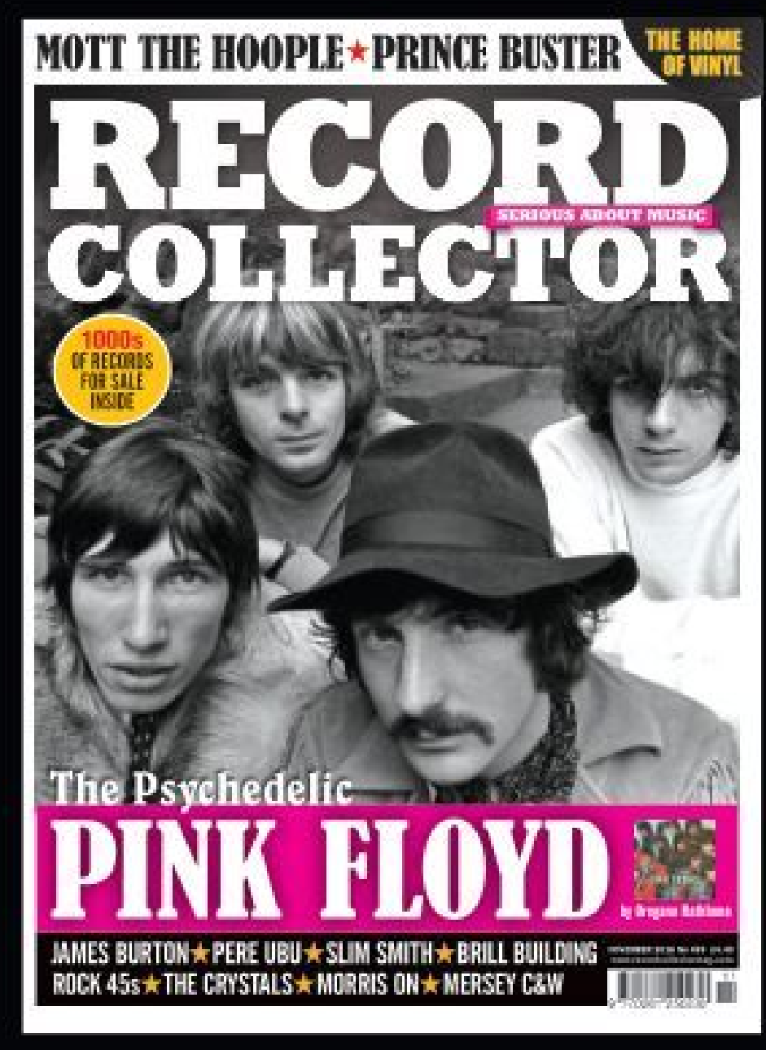

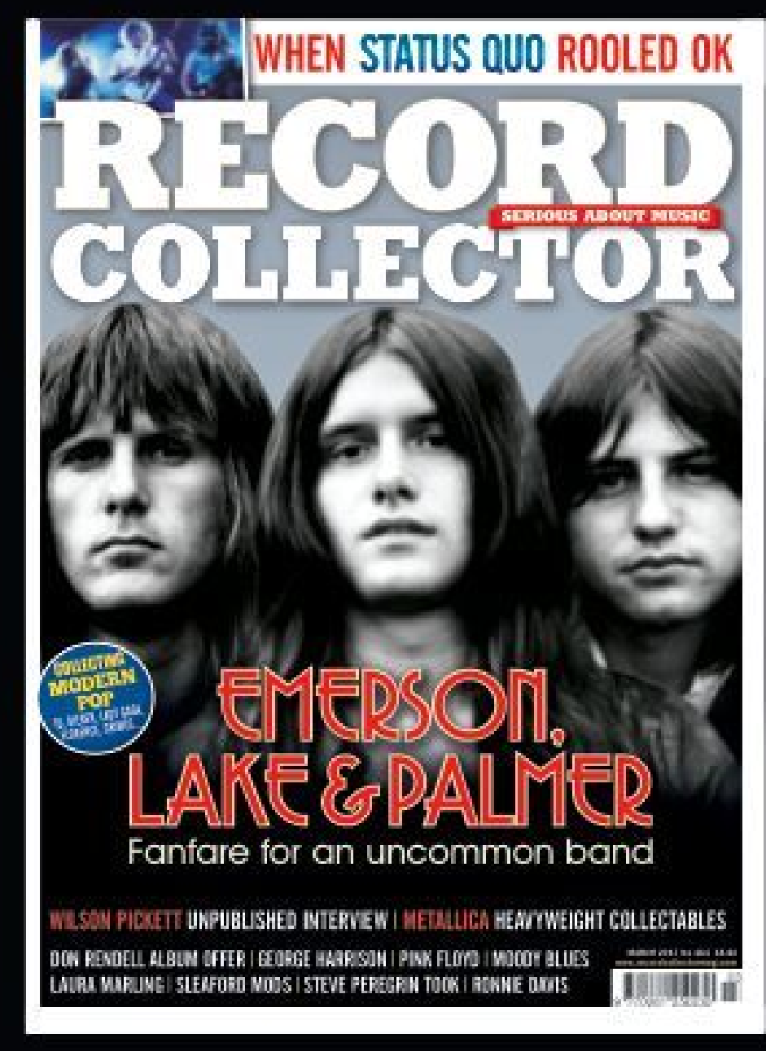
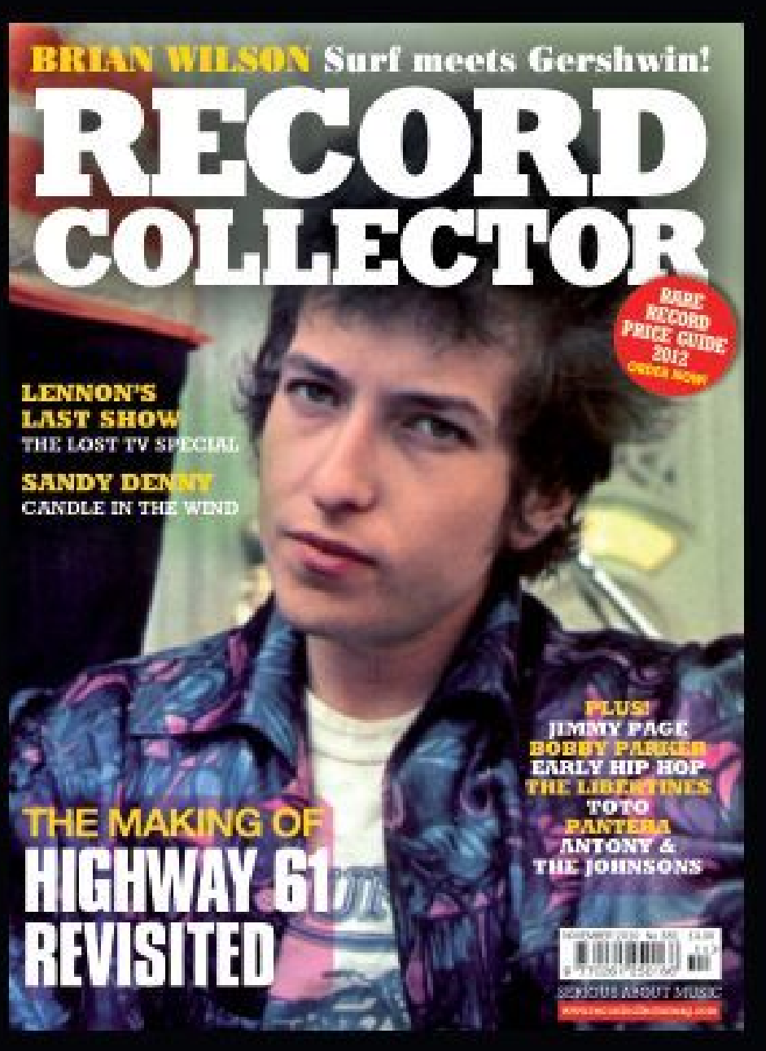

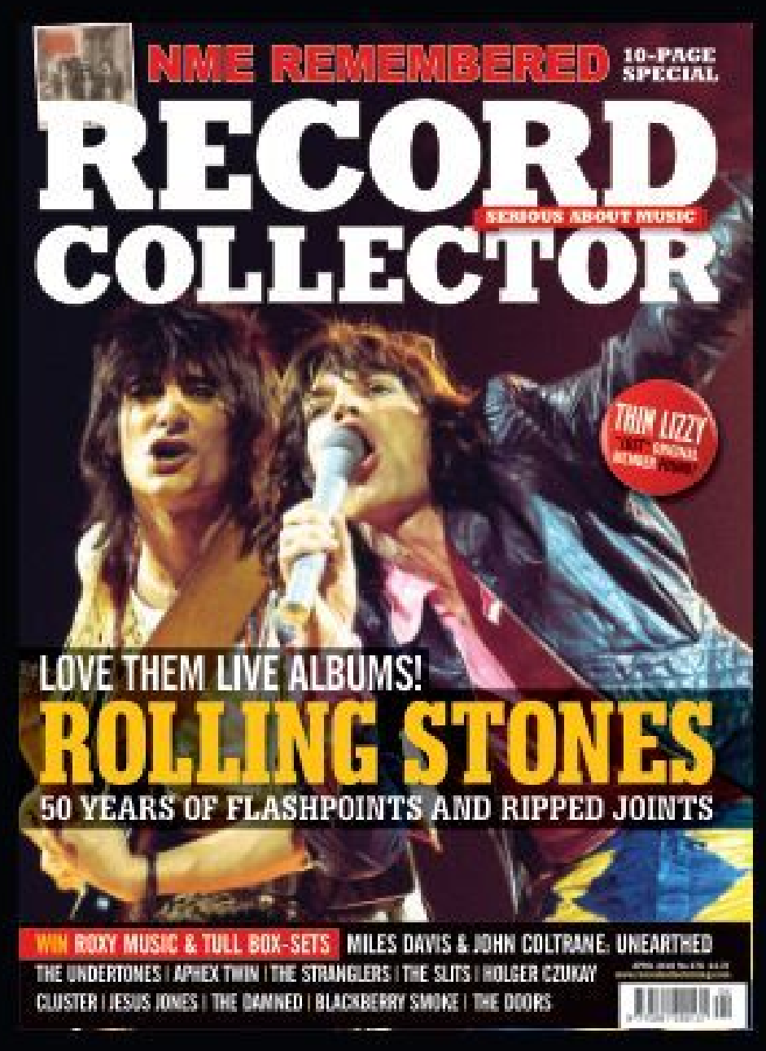

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Ben’s Collectors Records – ‘Celebrating 26 years & still going strong & organiser of the monthly Guildford Record Fair at the Guildhall.’ **5 Tunsgate, Guildford, Surrey GU1 3QT.** Tel: 01483 301165. bendarnton@aol.com www.benscollectorsrecords.com

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Collectors Record Centre, Guildford – ‘Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience’ **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

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Electric Palace Records – ‘Situated in the heart of Tenterden, our store is designed around providing our customers with an engaging, unique experience. We love great music and embrace everyone’s individual preferences.’ **1 The Fairings, Tenterden, Kent, TN30 6QU.** Tel: 07775562447 Email: eprtenterden@gmail.com

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Helter Skelter Records – ‘Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.’ **44 The Hornet, Chichester, West Sussex PO19 7JG**. Tel: 01243 771744.

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Music Mania – ‘Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton. **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

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On Broadway – ‘Open Weds to Sunday 12–6. We stock R‘n’B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7”/12” LP’s at competitive prices. On vinyl & CD thousands of 7” from 50’s – 80’s.’ **161 Dawes Road, Fulham, London SW6 7EE**. Tel: 0207 385 6593. vinylphonic@googlemail.com www.onbroadway161.com

Out On The Floor – ‘From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that’s what we do.’ **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – ‘New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.’ **104 Trafalgar Street, Brighton BN1 4ER**. Tel: 01273 818170. music@rarekindrecords.co.uk www.rarekindrecords.co.uk

Raven Records – Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs’ DVDs and memorabilia. **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk FACEBOOK : Raven Retail LTD

Rock Bottom Records – ‘Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!’ **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell’s Records – ‘New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.’ **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – ‘A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.’ **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com www.secondscene.co.uk

Shaks’ Stax of Wax - Stocking all genres of used LPs, 12”, 7”, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there’s something for everyone. There’s also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm. **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF. Tel: 0208 546 4422. info@shaksstaxofwax.com.**

Sister Ray – ‘The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.’ **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – New and used vinyl, quality CDs and collectible cassettes. Slipped Discs is located within Cobblestone Walk, which houses a large collection of independent shops and a 16th Century Tea House. **Unit S 74 Cobblestone Walk, 74 High Street, Steyning, BN44 3RD.** Tel: 07852924601 / slippeddiscssteyning@gmail.com

Sounds Original – ‘Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.’ **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000’s LPs & 45s. Rare records too. 95% Second hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don’t sell on eBay or on the net, only from the shop**. 43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – ‘We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).’ **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – ‘Based in central Reading, one minute from Reading station, we are the town’s longest-established independent collectors record shop. Wide range of new and secondhand vinyl and CDs. Collections bought & sold.’ **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – ‘Eastbourne’s oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJ’s & band promoters Chris King and Rhydd Pugh.’ **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – ‘Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.’ **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

Vinyl Collectors & Sellers – ‘Mail order since 1999, we have a quality selection of vinyl & memorabilia within Beulah’s large vintage store, pop in for a browse, coffee & cake. Open 10-4 7days a week.’ **Vinyl Collectors and Sellers, Unit 11, Cross Keys Arcade, Queen Street, Salisbury, Wiltshire SP1 1EY Tel:** 07872105502. paul@vinylcollectorsandsellers.com www.vinylcollectorsandsellers.co.uk

SOUTH WEST

Phoenix Sound – ‘The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.’ **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – ‘A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.’ **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567. www.rapturewitney.co.uk

Red Rock Records – ‘Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.’ **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecord.co.uk

The Independent Record Shop – ‘An independent vinyl-collector’s dream with albums from 10p up to quality, sourced from UK and USA.’ **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – ‘Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.’ **Unit 1, St Nicholas Market, Bristol BS1 1HQ.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – ‘We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.’ **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – ‘Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.’ **18 Guildhall Street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

NEW **DD Music Geek** – ‘Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!’ **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – ‘New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment’ **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – ‘A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.’ **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - ‘New and Collectable vinyl records across many genres to suit all tastes.’ **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – ‘New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.‘ **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com ebay-stores.ebay.co.uk/spiralarchiverecords

Vinyl Lounge – ‘North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7”, RSD and illy coffee/snacks. We buy your vinyl too.’ **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.'
221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.
Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.**
Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739.
enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Astonishing Sounds – 'Established 1986, selling LPs, CDs, 7/12", EPs, Rock, Punk, Reggae, Hip Hop, Drum & Bass, Soul, Funk. Specialist in dance, new and retro.' **3 Hall Street, Burnley, Lancashire BB11 1QJ.**
Tel: 01282 455339. astonishing.sounds@googlemail.com

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.'
Zetland Street, Northallerton, North Yorkshire DL6 1NA.
Tel: 01609 781383/07852419937. better.daze@virgin.net
www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867
Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.'
57 Brook Street, Chester CH1 3DZ. Tel: 0124 431 1921.
info@greynpinkrecords.com

Just The Sound – 'Situated in the centre of Houghton-Le-Spring we stock a wide range of vinyl records, CD's, music DVD's and memorabilia. Easily accessible by car or bus.' **Unit 2 Lambton House, Newbottle Street, Houghton le Spring DH4 4AR.**
Tel: 0191 447 0136 just_the_sound@yahoo.co.uk

Kaleidoscope Records – 'Small independent record shop specializing in vinyl – new and used.' **30 Westfield Street, St Helens, Greater Manchester WA10 1QF.** Tel: 01744 454190.
greg@krecords.com www.krecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762.
kingbee.records@yahoo.co.uk www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120.
pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125.
replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle NE1 5AG** Tel: 01912 603246. Alan@reflexcd.co.uk www.reflexcd.co.uk

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Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.'
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Tel: 07986 729197 Email: rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003.
skrecs@hotmail.co.uk
www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.'
55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.
Tel: 07521 450111. contact@spinningdiscsheffield.co.uk
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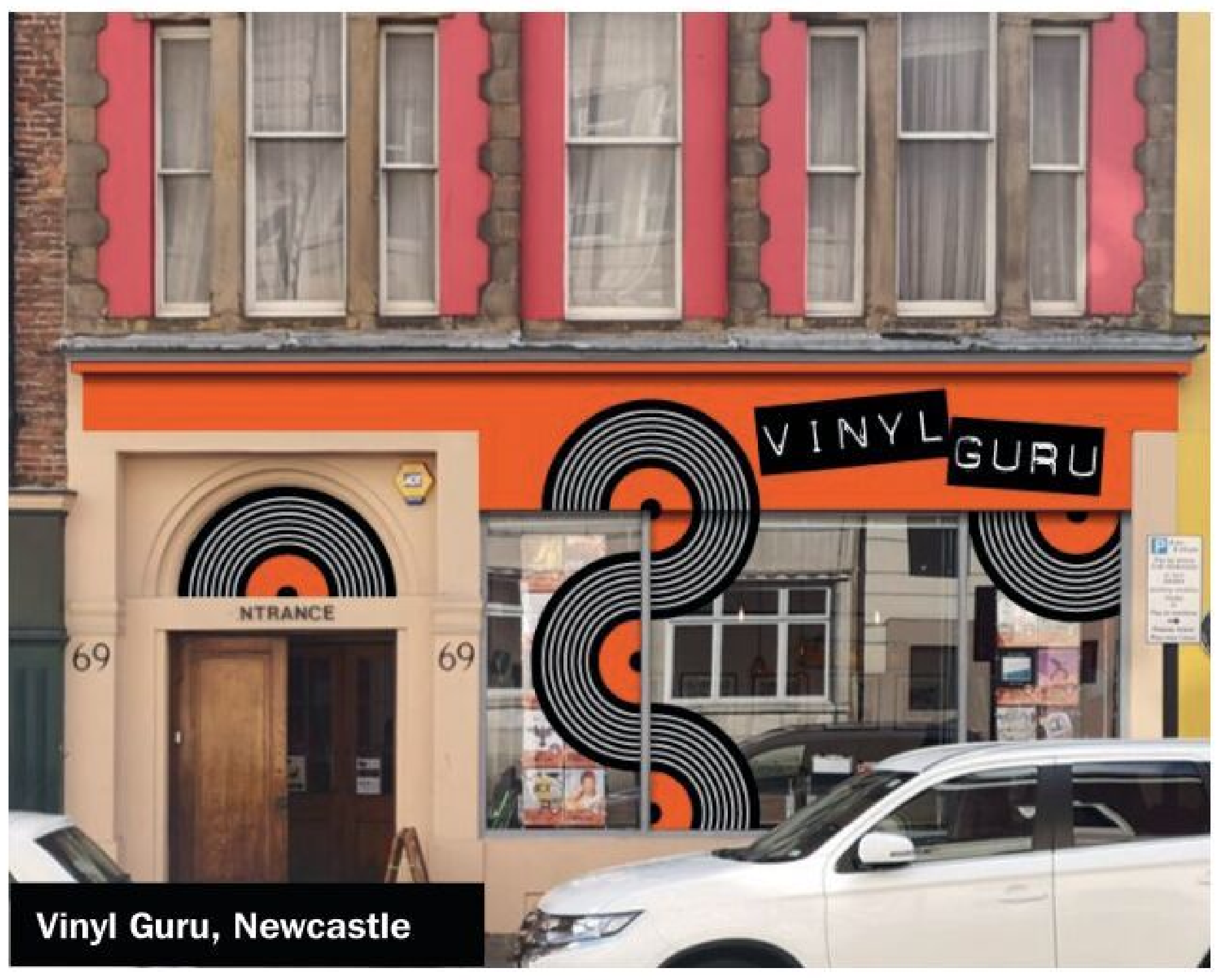

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Shop Of The Month: Russell's Records – Bordon

RUSS
RECORDS
NO STAIRWAY TO HEAVEN
RECORD COLLECTOR
QUEEN
Jazz
Movie Soundtracks
Show Tunes

Tucked away in a leafy Hampshire location is **Russell's Records**. Selling a wide range of albums and singles, they even provide customers with free tea and coffee. Co-owner **Russ Bruton** tells the shop's story. "It's the best job in the world," he exclaims to **Steve Burniston**.

How did Russell's Records come about?
Quite by accident! We started off with just a couple of boxes of records we bought from our local hi-fi shop [HiFi Hangar] when they became too busy with the gear side of the business, and from there it took off massively. We quickly built up a great group of regular customers and, within a year, had to relocate to a bigger shop. Nine years down the line and this is still the best job in the world.

What kind of music do you sell?
We sell a bit of everything from rock'n'roll and heavy metal, jazz and blues to some superb American imported country. This year we branched out into newer releases, 180 gram represses of harder-to-find albums and even merchandise, including our huge selection of sew-on patches.

What are the most popular musical genres for your customers?
Rock'n'roll, heavy metal, punk, jazz, and Northern soul. We've got a big scooter community nearby and any soul records fly out quicker than we can display them!

Tell us about some interesting collectable records you've sold.
A couple of Beatles box sets – the Singles and the EP collections – and a really lovely copy of Art Blakey and The Jazz Messengers' *A Night in Tunisia*. That's the album that actually got me into listening to jazz.

How do you see things developing for independent record shops, particularly the smaller ones?
It's definitely harder for us little shops to compete with the bigger chains who can buy the very latest releases in bulk, but I think collectors still prefer crate-digging over online ordering; you never know what hidden gem you'll find. An online presence is essential these days, but we try to keep everything as in-store as we can; nothing beats being able to listen to an album before committing to it. I think, though, that as long as music keeps going, the local record shop isn't going anywhere just yet.

Name one rare record you'd love to get for your shop.
I suppose if I had to pick it would be The Beatles' *Please Please Me* on gold Parlophone. I've only seen one copy which someone had melted into a bowl, so seeing another would set my mind at ease!

Russell's Records, Unit 12, The Hardys, High Street, Bordon, Hampshire, GU35 0AY/ 01420 477221 / watersidepixels@hotmail.co.uk /russells-records.co.uk

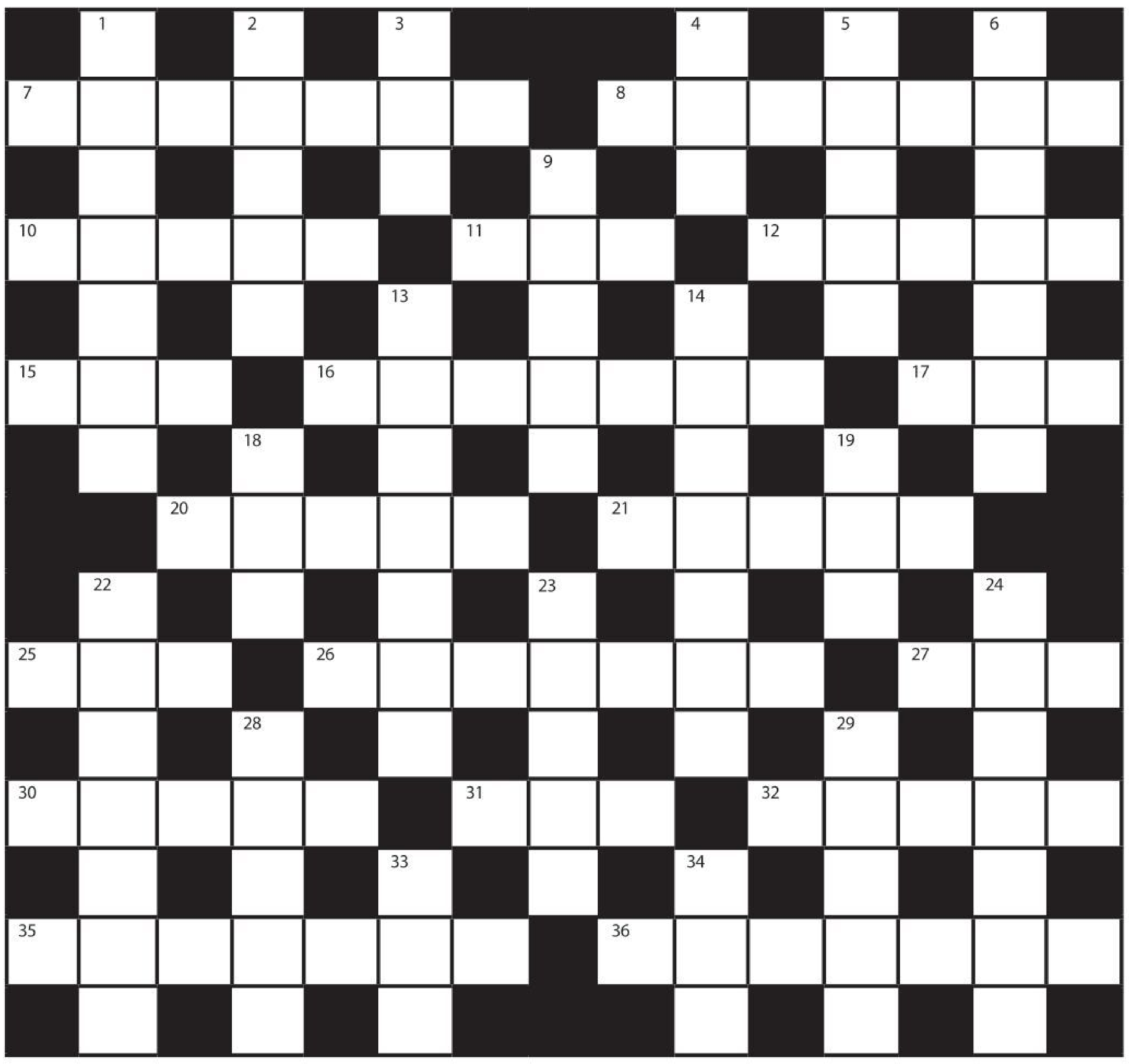
Crossword & Competitions

ACROSS

7) Human League remix album _ _ *Dancing* (4,3)
8) _ _ *Illusion (3,4)*
10) _ DVA (5)
11) Cymande single (3)
12) Nurse with _ (5)
15) U2, Metallica title (3)
16) Libertine Pete _ (7)
17) Luther Vandross LP _ *Love* (3)
20) *Every Good Boy Deserves _ (5)*
21) *Fresh* _ (5)
25) Rita _ (3)
26) Rick Nelson 1977 album *(7)*
27) Janis _ (3)
30) Charles and _ (5)
31) Mojo _ (3)
32) Country singer Charley (5)
35) *Plastic* _ (7)
36) Super-rare Leaf Hound LP _ *Of Mushroom* (7)

DOWN

1) Beach Boys country (7)
2) *Love* _ (5)
3) *The Nowhere _ (3)*
4) Factory-affiliated Dance act (1,1,1)
5) Porno For _ (5)
6) _ Japanese (7)
9) R.E.M.'s politics (5)
13) The _ _ Winding Road (4,3)
14) Talking Heads album *True* _ (7)
18) *Rio Grande* _ (3)
19) Paul and Linda get sheepish (3)
22) Nightlife lover Alicia _ (7)
23) _ Van Day (5)
24*)* Pharoah _ (7)
28) Swans debut album (5)
29) Gary Byrd hit, The _ (5)
33) _ 'Friends' Electric? (3)
34) The Cars' Benjamin (3)



THE MIGHTY BOOSH

Some comedy series will never get old, and since Noel Fielding and Julian Barratt's *The Mighty Boosh* pretty much existed in a self-contained universe of its own, it will never need worry about being relevant to future generations. For no other reason than they're feeling generous, our good friends at Demon Music have offered us four copies of their 3LP set *The Mighty Boosh Complete Radio Series* to give to readers. To win one, can you tell us: What is the name of the character played by Noel Fielding in the series?

BBC
BOOSH
RADIO

JOHN MAYALL

If you've reached this point in the magazine you'll hopefully have read Alan Harper's perceptive analysis of the seismic year for modern blues that was 1966 (see p76). The next step is, of course, to go back to the music, and there are few better places to start than with the new John Mayall box set *The First Generation*. If you can't stump up the £275 RRP, we have a copy up for grabs here at *RC* Towers. To do that, you need to tell us: which noted guitarist immediately succeeded Eric Clapton in the Bluesbreakers line-up?

JOHN MAYALL
the first generation
1965-1974

LENNY KAYE

When Lenny Kaye throws a few of his favourite tunes together, it's worth listening to. This is, after all, the writer/guitarist/producer who put together the original, seminal *Nuggets* collection of garage/psych curios in 1972. His new book *Lightning Striking* alights at 10 key years in pop history from 1954 to 1993, and the accompanying 2CD compilation collects 48 tracks that, for him, define the many different incarnations the spirit of rock'n'roll has morphed into. For a chance to win a copy, please tell us: who was the legendary punk figure Kaye played guitar with in the mid-70s?

LENNY KAYE
presents
LIGHTNING STRIKING
OUTPUT
INPUT
ace

THE CHAMELEONS

You may well have your own candidate for "Manchester's most underrated", but The Chameleons will surely get a fair few votes in any such poll. They were also a formidable live act, as evidenced by Cherry Red's new 2CD/1DVD compilation, *Elevated Living: Live In London, Manchester & Spain*. The discs feature performances captured between 1982 and 1985 at such legendary venues as the Haçienda and Camden Palace, and include interviews and several rare tracks. For your chance to win one, please send us your correctly completed copy of this month's crossword.

The Chameleons

NOVEMBER Solution

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All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 1 December, unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

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BIRTH! SCHOOL! WORK! DEATH!

Diane Warren… on the soundtrack to her life

LONDON
AMERICAN RECORDINGS
ATLANTIC
45-HLK 9626
UP ON THE ROOF
THE DRIFTERS

The Drifters Up On The Roof (London, 45-HLK9626, 7", UK, 1962) **£10**

I was 11 when I looked at Up On The Roof and first noticed the names Goffin/King in parentheses. I wanted my name in parentheses, too. The song was so well-crafted, something in me thought, "How do you actually do that?" I got serious writing songs when I was 14. It was always about writing, never performing. Even as a teenager, I was happy in the bathroom writing about being in love, while my friends were out finding that love. Why the bathroom? Better acoustics.

PARLOPHONE
45 RPM
R 5084
I WANT TO HOLD YOUR HAND
THE BEATLES
MADE IN GT BRITAIN

The Beatles I Want To Hold Your Hand (Parlophone, R5084, 7", UK, 1963) **£15**

The Beatles on *The Ed Sullivan Show* in 1964 set a million musical hearts on fire, including mine. I was seven. The little kid me watching Ed Sullivan, who made my mom go out the next day to buy *Meet The Beatles*? That person is still me. I freak out that two Beatles are on my song, when I wrote Here's To All The Nights for Ringo. It doesn't get better than that. I wrote the song so Ringo could get old and new friends to sing, so, yeah, I was hoping Paul would be on, too.

Tamla Motown
45 RPM
TMG 501
STOP! IN THE NAME OF LOVE
THE SUPREMES

The Supremes Stop! In The Name Of Love (Tamla Motown, TMG501, 7", UK, 1965) **£12**

Song titles are a great starting point. Someone will say something that makes me think, "OK, that's a title," and there is no better song title than Stop! In The Name Of Love. It's the title that makes me pick this above other great Supremes songs like You Can't Hurry Love or Reflections. Motown had so many great songwriters, creating the perfect mix of energy and concepts. Lamont Dozier is a good friend, and I feel like part of his world of songwriters powering things along. I'm my own Brill Building.

Capitol
CL 15436
BORN FREE
MATT MONRO

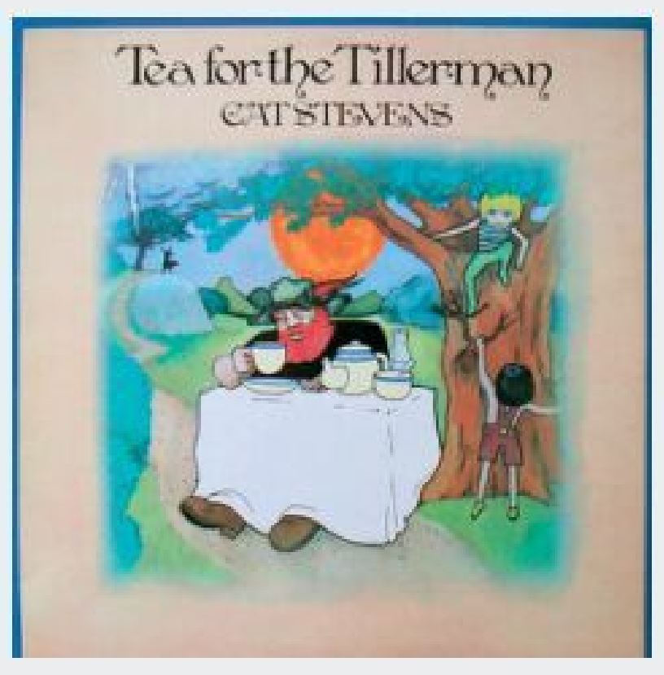
Matt Monro Born Free (Capitol, CL15436, 7", UK, 1967) **£4**

I saw *Born Free* as a kid and can still remember the title song breaking my heart. It was the first time I realised how a song can tie everything together in a movie. Born Free is a song that can stand alone outside of the movie, and that's important. A good film song has to survive after you've seen the movie. When I wrote I Don't Want To Miss A Thing for Aerosmith in *Armageddon*, I'm not saying what the "thing" is. The song has to do its job in the film, but you should let the song become what it wants.

COLUMBIA
45 RPM
DB 8221
TO SIR WITH LOVE
LULU

Lulu To Sir With Love (B-side to Lets Pretend, Columbia, DB8221, 7", UK, 1967) **£10**

Like Born Free, another classic song written for a film by Don Black. It's well-known that I've been nominated 12 times for Best Song at the Oscars without winning. I'm not going to lie: it'd mean a lot to win an Oscar. But the people voting for that award are the best of the best, because Don Black is the greatest at writing songs for films. If those kind of people are nominating me from the hundreds of songs that are eligible each year, that's already a win. I appreciate there's only one Best Song category at the Oscars, when there are about 50 for the Grammys.



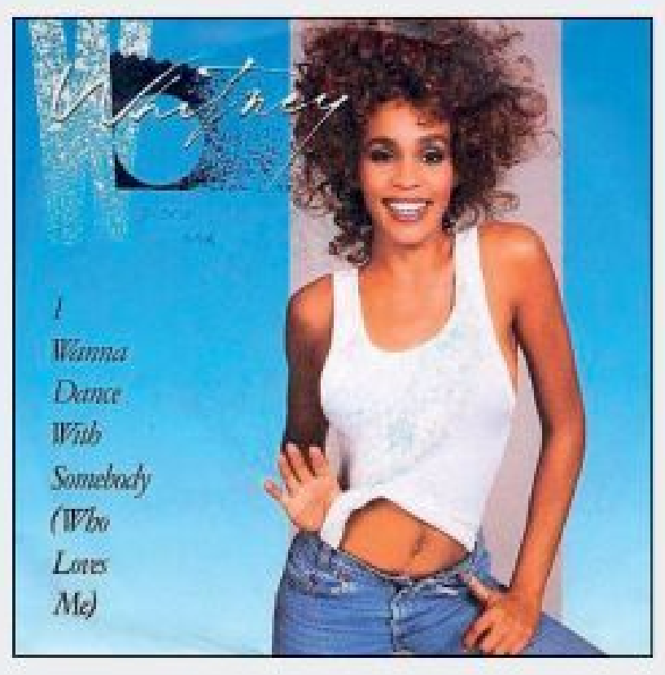
Cat Stevens *Tea For The Tillerman* (Island, ILPS 9135, LP, UK, 1970) **£70**

When you've got songs as good as Father And Son and Hard Headed Woman on the same record, and you've got that voice singing them, that's a great album. I literally wore my copy out studying these songs and had to buy another one. I snuck into the Greek Theater in LA to see him as a teenager. That was special, as I'm not a big concert person. I don't like to be around too many people. I'd rather listen to the album on my own.

Purple Rain
Prince and the Revolution

Prince *(Music From The Motion Picture) Purple Rain* (Warner Bros, 925110-1, LP, UK, 1984) **£20**

Prince was a fucking genius. When was the last time we had an artist who can write, play and produce everything? I like Frank Ocean, but Prince made mass-appeal modern classics. Stevie Wonder is the only guy who's come close to Prince's ability to do it all. You have 10 writers on a song now, and I think: "What the fuck did you guys all do? Why isn't this song 10 times better?" Prince, by himself, did all the stuff it takes 10 writers to do, and 10 times better than them.



Whitney Houston I Wanna Dance With Somebody (Who Loves Me) (Arista, RIS1, 7", UK, 1987) **£1**

I only met Prince once, briefly. Of the great artists of that era, I got to know Whitney Houston after writing so many songs with her. Whitney was the best singer of her time, and a lovely person, too. I didn't see the problems coming for her because, in the studio, she was totally professional – cool and hard-working like all the greats. I Wanna Dance… is pure joy in song form.

Pet Shop Boys Numb (Parlophone, R6723, 7", UK, 2006) **£5**

There are a million reasons why a great song doesn't become a hit. Numb is a good example. Having Pet Shop Boys do my song was an honour, as it is when any artist who writes their own great songs chooses one of mine. I wrote it after my mom passed away. Her family came from Russia, so it was an interesting connection when Pet Shop Boys' video had a lot of Russian footage. Trevor Horn's production helps make this a beautiful record.

PALOMA FAITH
PICKING UP THE PIECES

Paloma Faith Picking Up The Pieces (Sony, G010002801145R, CD single, UK, 2012) **£2**

When I wrote Only Love Can Hurt Like This, I had no idea who should sing it. Then a friend played me Picking Up The Pieces and I said: "Oh my God, she's the voice for Only Love…" When Paloma came to LA, she said: "I write my own songs, I don't even want to hear yours." I said: "Just have an open mind. If you don't want to do it, that's fine, but at least listen to it." Paloma emailed me later and said: "That's the best song I've ever heard." I adore Paloma, she just had to feature on my album *The Cave Sessions*.

Interview: John Earls
Diane Warren's album* The Cave Sessions Volume 1 *is out now on BMG.

UNDER THE RADAR

Artists, bands and labels meriting more attention

DIRECT HITS
BLOW UP
DIRECT HITS
Stereo
THE DIRECT HITS
MODESTY BLAISE

This month: The Direct Hits

The Direct Hits came to prominence in 1982 with their debut single, Modesty Blaise, issued on Dan Treacy of the TV Personalities' Whaam! label. Treacy dubbed the group's songwriters Colin Swan and Geno Buckmaster “the Lennon and McCartney of mod” and the 45, an ebullient burst of mod pop, secured the group a devoted cult following.

Swan and Buckmaster had started out in The Exits, a new wave band influenced by Elvis Costello. They released just one single, 1978's The Fashion Plague, on the Lightning Records label, before it went bust. When The Exits split soon after, the mod revival was on the rise.

“It all came to a shuddering halt with The Exits but we saw this movement rising that we could be a part of,” Colin Swan explains. “We were into The Who's *Quadrophenia* album and Geno's flat in Thessaly Road, Battersea overlooked The Who's Ramport studio. We knew the local kids who appeared in the book that came with the original album and we'd bunk off school to see The Who arriving during the recording of the album in late 1972, early 1973. We got in Keith Moon acolyte Brian Grover on drums for our band and christened ourselves The Direct Hits, after The Who compilation of the same name.”

The group donned military tunics and, armed with smoke bombs, honed their craft at residencies at Battersea's The Cricketers, the 101 club in Clapham Junction and The Rose And Crown in Wandsworth before graduating to The Bush in Shepherds Bush, Oxford Street's 100 Club and the Clarendon Ballroom in Hammersmith. But it was after meeting Dan Treacy that they really started to make waves.

“We met Dan through Clive Solomon, who was running [psych revival club] The Groovy Cellar,” Swan says. “Geno and I were signed for publishing to Clive's Twist And Shout Music. He played Dan a demo tape he'd made with us of four tracks, one of which was Modesty Blaise.”

Impressed, Dan offered them a one-off single release for Modesty Blaise, with a view to making an album in the future. “I was writing in that Ray Davies mode,” Swan says. “Observations of everyday British life. My dad took notice of the song… he hadn't really liked anything we'd done until then. He reckoned it was like ‘the cry of a London market trader.’”

With Whaam! struggling financially, the group decided to self-fund a one-day recording session in Tooting's Broadway Sound studio to record what they hoped would become their debut album. The result – “[these] raw demos of our most recently written songs from our stage act at the time, with some very minor overdubs on some of the tracks but none on the vocals, as we had the harmonies up to a good level” – remained shelved until release earlier this year as *The Broadway Recording Sessions*.

It wouldn't be until autumn 1984 that *Blow Up*, their actual debut album, arrived on Whaam! with five of the songs from *The Broadway Recording Sessions* – Naughty Little Boy, Miranda Berkley, What Killed Aleister Crowley?, Too Shy and This Was Marc Deans – appearing in a more polished form. Dan Treacy, meanwhile, added piano to two tracks: The Old Curiosity Shop and the aforesaid Too Shy. “We had loads of time for Dan; we went to his flat on the New Kings Road and helped him hand-paint [TVPs'] *They Could Have Been Bigger Than The Beatles* plain white album covers. He had such enthusiasm for the band, even to the detriment of, and ridicule from, his own band. We were a different animal: we had one foot in the hard-edged mod camp, which was really at odds with the art college/pop art scene that surrounded the TVPs.”

> **“We were encouraged to take pills and drink as much as possible”**

By this time, the group had their own fan club organised by Diane Kenwill, which published a monthly magazine that ran to 30 issues, and gave away badges and several tape-only releases on their own Direct Records label. “Over the last 8-9 years, these tape recordings have gradually been transferred and remastered onto CD by myself with the help of my son Phil, who's a brilliant musician himself,” Swan says. “I'm proud of the work we've done with these, they don't sound half bad considering and there's a fairly extensive catalogue now available via Diane.”

1985, meanwhile, saw the first of what would become an annual tour of Germany. “We were in our mid-twenties and only Geno had been abroad before,” he explains. “We were an English band flying to Germany and encouraged on arrival to behave badly, take as many pills as possible, drink us much as we could and generally misbehave. The Jesus & Mary Chain had been out two weeks before us, and had caused the tour promoters to consider quitting promoting, as there'd been so much venue/hotel wrecking. We were Londoners and it was our job to go one better, although we didn't trash places, as we wanted to play.”

In 1986, they parted company with Whaam! and formed their own label for their second album *The House Of Secrets*, which was produced by Dave Goodman, the Sex Pistols' one-time producer and soundman. “Dave was a great producer. He was obsessed with [The Beatles'] *Revolver* and *Rubber Soul*, which we were, too, and he played sitar pretty well.”

It was a productive time, and before the album's release, they began work on its follow-up, a concept album provisionally titled *The Magic Attic*, “about an attic that was stacked full of childhood memories of toys that most kids of our age group had”. But when reviews of *The House Of Secrets* weren't as favourable as they'd hoped, the group began to flag; the tracks destined for *The Magic Attic* appeared instead on 1987's 12-inch EP *Snakes And Ladders*, which became their swansong and, in 1988, a reconfigured line-up played what would become their final concert at a mod “all-dayer” in Wimbledon.

Swan still performs, he says. “For the last 12 years I had a three-piece playing in pubs, me and the missus and her mate, doing close three-part harmonies with some backing tracks, just playing covers. We moved out of London in 2018 to the Lake District, which, in the town where I live, had a great live music scene until the lockdown, and I did a few gigs just beforehand with the backing tracks and the missus singing lead and harmonies. In between that, I spend time mastering new releases on Direct Records, of which there is still a wealth of archive material from the 80s and 90s. I guess I'll always keep my hand in somehow.”

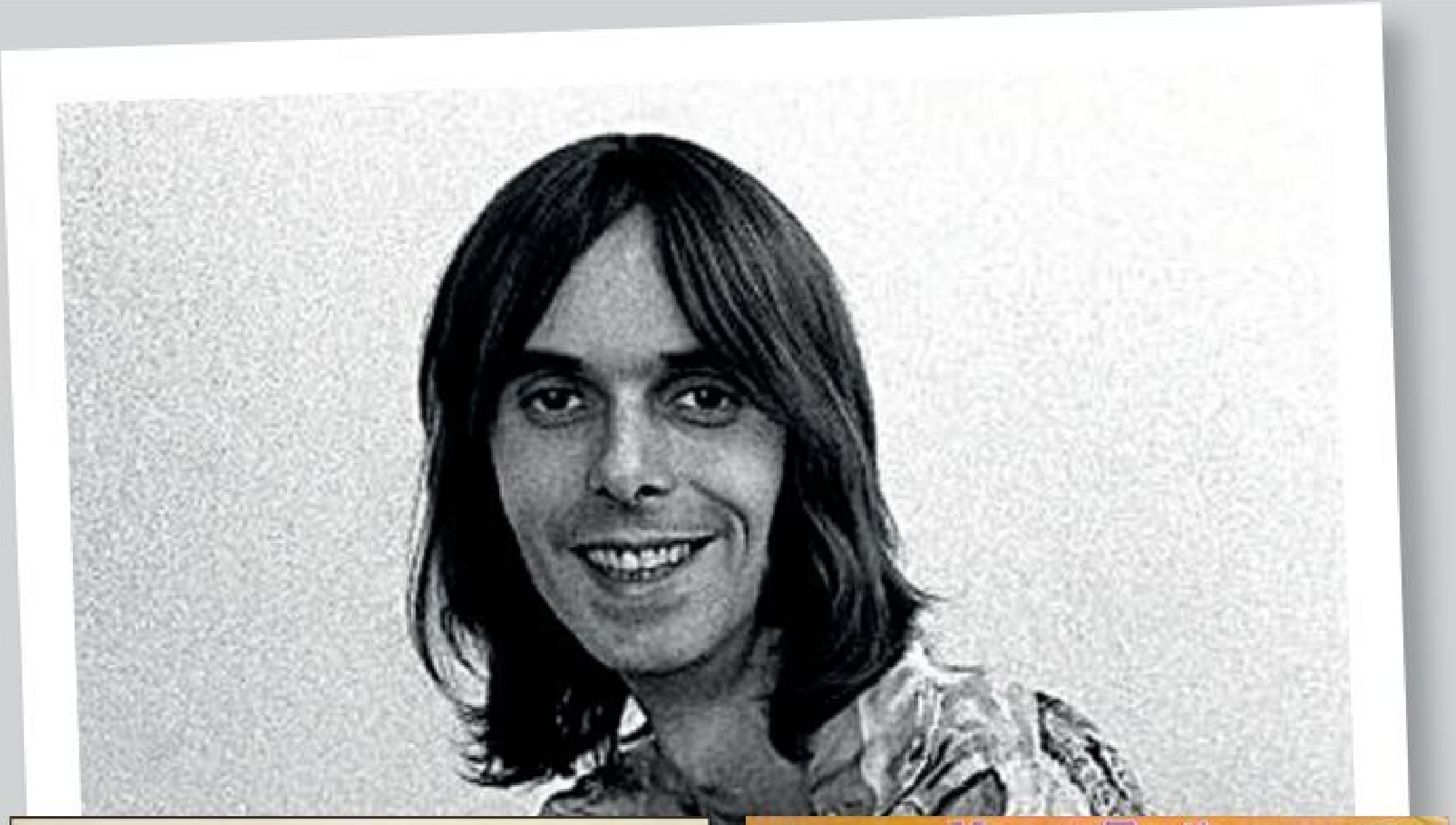
As for how he looks back on The Direct Hits he says, “I'm proud of our recorded legacy. It was a great period for us and a lot of teenage mods who were all part of it, and made it what it was. It still amazes me that there's a huge group of people out there that still hold what we did in such high regard.”

Words: Lois Wilson
The Direct Hits'* The Broadway Recording Sessions *is out now on Optic Nerve. For more info contact diane@blaammrecords.com

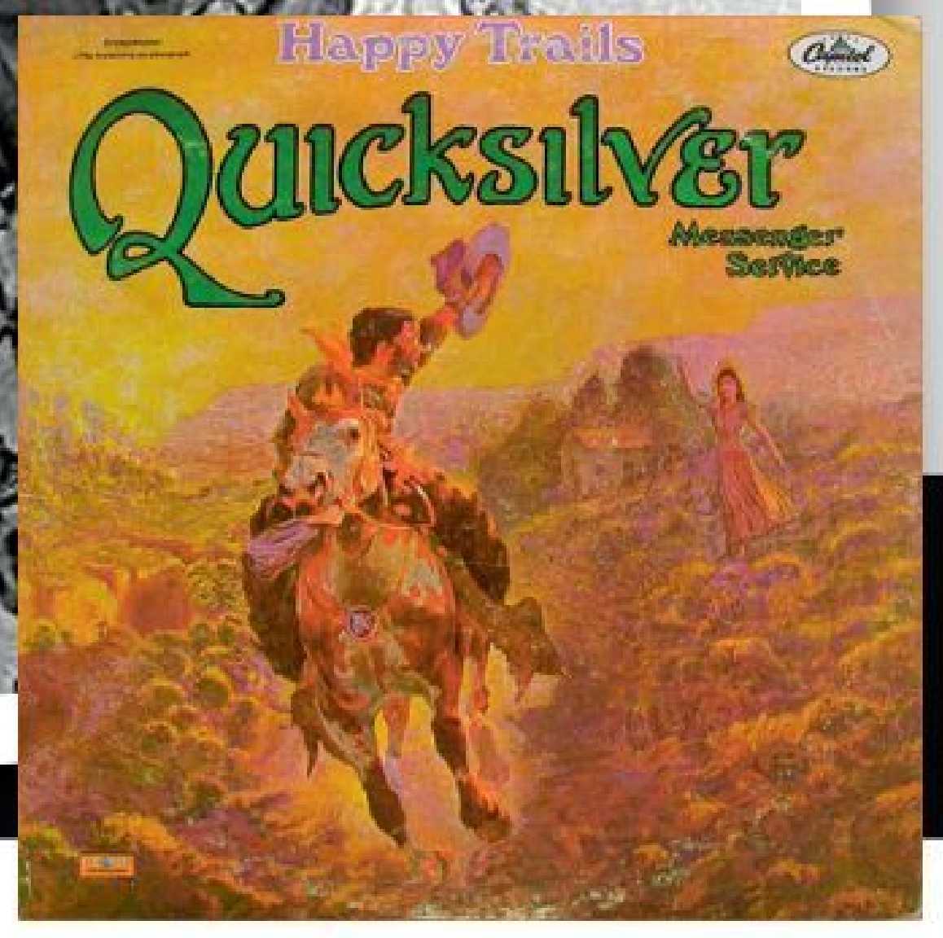
THE ENGINE ROOM

The unsung heroes who
helped forge modern music

This month: Nicky Hopkins



ROLLING STONES LET IT BLEED
DECCA



There are few unsung heroes who deserve to have their name writ as large as that of Nicholas Christian Hopkins (aka Edward, Sticky Topkins or Diamond Tiaras). Bereft of ego and an all-round good egg, Hopkins remains an uncrowned icon of the ivories; always the sideman and never the star.

No sooner had he won a scholarship to the Royal Academy Of Music than he abandoned his studies aged just 16 to join Screaming Lord Sutch's Savages. After enduring the ravings of the ignoble lunatic for a couple of years the band quit en masse. "We got pissed off with Sutch," Hopkins told Merle Frankhauser in a 1991 interview, "and we started backing Cyril Davies – a phenomenal blues harmonica player who had just left Alexis Korner. We filled the Marquee to capacity and beyond every Thursday night. This would have been late '62 and, curiously enough, this was the first time I met the Stones when they became our support band."

As Cyril Davies and his Rhythm and Blues All Stars they released Country Line Special, which prominently featured Hopkins' nimble fingering, much admired by Ray Davies and Pete Townshend. Within weeks, though, Hopkins was forced to leave when diagnosed with Crohn's disease – he was hospitalised for 19 months. Upon recovery he decided to give up regular gigging and concentrate on session work, during which he came to the attention of American producer Shel Talmy, then working with The Kinks and The Who.

Being equally at home playing Memphis blues and music-hall ballads, he collaborated with The Who on their *My Generation* and *Who's Next* albums, and with The Kinks on *The Kink Kontroversy* through to *Village Green Preservation Society*. His versatility on keyboards, harpsichord, piano, melodica, harmonium and mellotron enhanced the Kinks canon and partly inspired Ray Davies to pen Session Man; a typically back-handed compliment from Mr Misfit himself.

When The Rolling Stones resumed recording albums in England at Olympic Studios, Hopkins was duly invited to attend and made his debut playing the stomping piano intro and riff to We Love You; he would go on to make significant contributions to most of the Stones albums from *Between The Buttons* to *Tattoo You*.

One evening, during sessions for *Let It Bleed*, while waiting for Keith Richards to show up, the band made an impromptu recording with Hopkins and Ry Cooder which eventually saw release a couple of years later as *Jamming With Edward*. Though of questionable audio quality, the album at least demonstrates the protagonists' improvisational skills, even if it pales in comparison to the purple passages dominating his solo effort, 1973's *The Tin Man Was A Dreamer*.

Hopkins somehow also found time to join The Jeff Beck Group, with whom he toured America and recorded their two milestones, *Truth* (1968) and *Beck-Ola* (1969), before quitting in a dispute over wages. Relocating to California, he briefly joined Jefferson Airplane who were in need of a keyboard player for 1969's *Volunteers* and later accompanied them to a gig in upstate New York. "They asked if I could come and do an open-air festival in the east, and said it would be for about three days," he said. "I sort of liked the idea so said, 'Yeah, I'll come along.' I went with them and it turned out to be Woodstock."

> **"I said, 'Yeah, I'll come along' – it turned out to be Woodstock"**

Continuing his keyboard duties with the Stones, Hopkins joined emblematic San Franciscan band Quicksilver Messenger Service. With founder Dino Valenti incarcerated following a drugs bust, the band recorded their sharp-shootin' *Happy Trails*, a live album which became an unexpected chart hit. But before they could make good on their success, guitarist Gary Duncan quit and Hopkins was invited to fill the creative void. The first flowering of this promising union was *Shady Grove*, released in 1969. Where the majority of the band are still Bo Diddley-fixated, Hopkins offers a richer sonic palette, evidenced by LP finale, Edward The Mad Shirt Grinder, an instrumental tour de force brim-full of his pianistic brilliance.

Two further albums, *Just For Love* and *What About Me*, were released the following year, with both Valenti and Duncan back on board. Recorded in quick succession in Hawaii, each album has its merits but Valenti's predilection for basically rewriting the same song stunted the band's progress. Hopkins departed before the recordings were complete.

He found himself in demand by the likes of Joe Cocker, George Harrison and Rod Stewart and worked closely with John Lennon on *Imagine*: his relaxed, lyrical strains added much to the album. But by the latter half of the 70s Hopkins' health was beginning to suffer from an excess of drink and drug abuse, exacerbated by his deteriorating relationship with his first wife, Dolly. With the aid of a few musician friends, including jazz pianist Chick Corea, he underwent a successful drug rehabilitation programme and, as a result, became a convert to the contentious Church of Scientology.

Hopkins entered the 80s feeling re-energised, eager to get his career back on track. Unfortunately, in his absence the music landscape had changed dramatically and there was now less demand for proficient top-grade session men like Hopkins and the work proved sporadic. There were highlights: he toured as keyboardist with Sky, Gene Clark and Art Garfunkel, and recorded several albums with Graham Parker And The Rumour and even guested on Spinal Tap's *Break Like The Wind* and wrote musical scores for a number of Japanese films and TV serials.

In 1994 he moved to Nashville with his second wife Moira. It was a settled and contented time, but it ended abruptly. On 6 September that year he was rushed to hospital where he died as a result of complications related to Crohn's disease, aged 50. His legacy, however, was intact: while he adapted to the demands of synthesised keyboards and samplers, the piano remained his instrument. His faultless technique and ability to assimilate any style were enduring hallmarks of his virtuosity.

Dave Davies, for whom Hopkins provided the wistful harpsichord and piano accompaniment on Death Of A Clown, summarised his appreciation of Hopkins for *RC*. "He was a talented and genuinely polite guy with a generous nature, and was always very supportive," he said. "Nicky was a wonderful musician. He uplifted and added much to our music. A one-off."

Words: Lin Bensley
And On Piano... Nicky Hopkins *by Julian Dawson is published by Backstage Press.*

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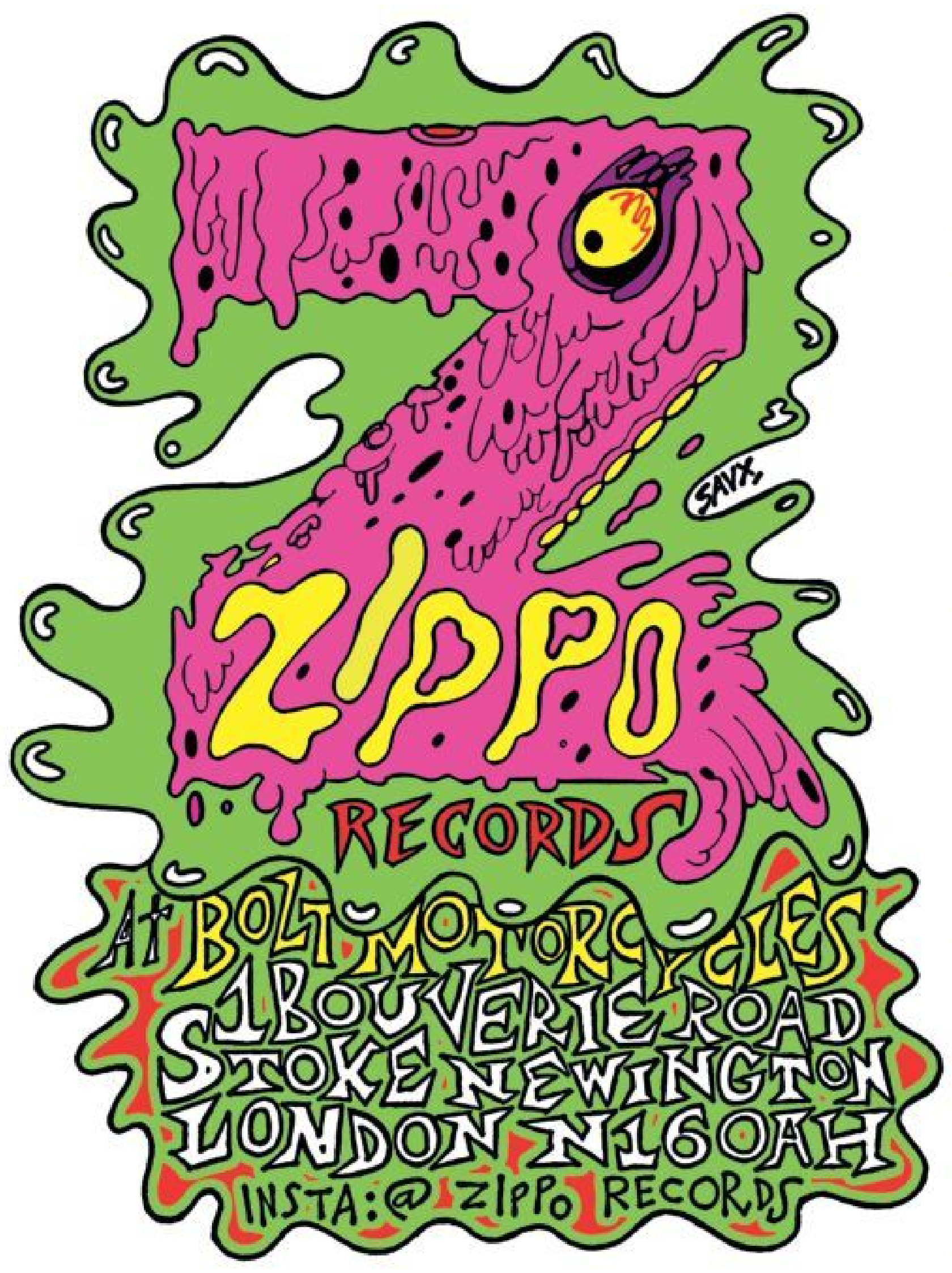

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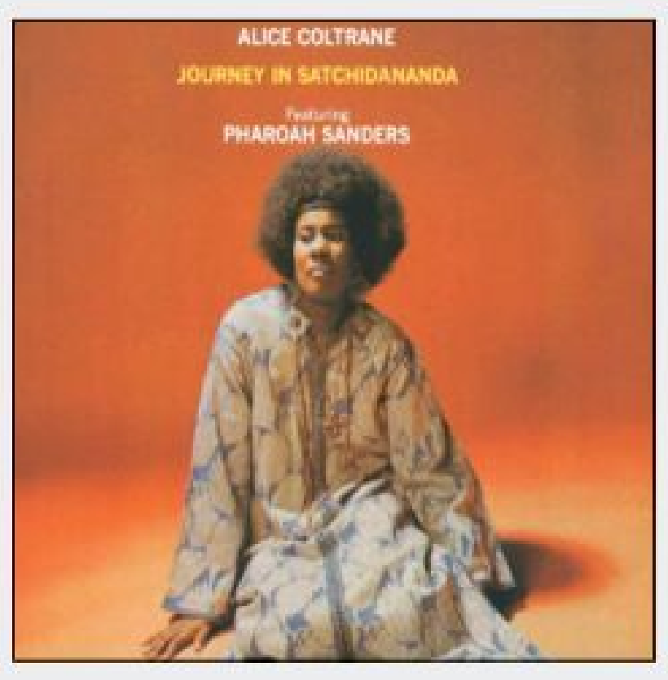
10 OF THE BEST

This month: The Impulse! label

A Love Supreme John Coltrane

John Coltrane *A Love Supreme* (A-77, LP, US, 1965) **£800**

The biggest and brightest jewel in Impulse!'s crown, Coltrane conceived *A Love Supreme* as a four-part hymn of gratitude to God celebrating the purer, more spiritually focused life he embraced after overcoming his drug addiction in 1957. The album's deeply meditative vibe and mesmeric, open-ended modal style – based on set scales rather than chord changes – found a huge audience beyond the jazz world, influencing late 60s rock groups like the Grateful Dead, Santana and the Allman Brothers.



Alice Coltrane *Journey To Satchidananda* (AS-9203, LP, US, 1971) **£80**

After her husband John's death in 1967, pianist Alice Coltrane launched her solo career by blending the modal style and spiritual-themed arc of *A Love Supreme* with Eastern mysticism and Indian classical music. She also learned to play the harp, which is featured extensively on this, her fourth and arguably best long-player for Impulse! The album's unique sonic landscape and blissed-out, beatific mood are defined by the mesmeric opening track, where Coltrane's cascading harp glissandi flow over droning Indian tamboura while Pharoah Sanders blows keening sax melodies.

MINGUS
THE BLACK SAINT AND THE SINNER LADY

Charles Mingus *The Black Saint And The Sinner Lady* (A-35, LP, US, 1963), **£30**

Considered by many Mingus' masterpiece, *The Black Saint & The Sinner Lady* was the first of three albums the New Mexico-born bassist/composer recorded for Impulse! An ambitious four-part suite scored for 11 musicians, it was conceived as a jazz ballet based on Mingus' autobiographical ruminations and deals with themes of love, life and redemption. Sonically, it's characterised by a brooding, almost noir-esque atmosphere in which lush textures blend aching blues cries with sanctified gospel cadences and Iberian inflections.

PHAROAH SANDERS
KARMA

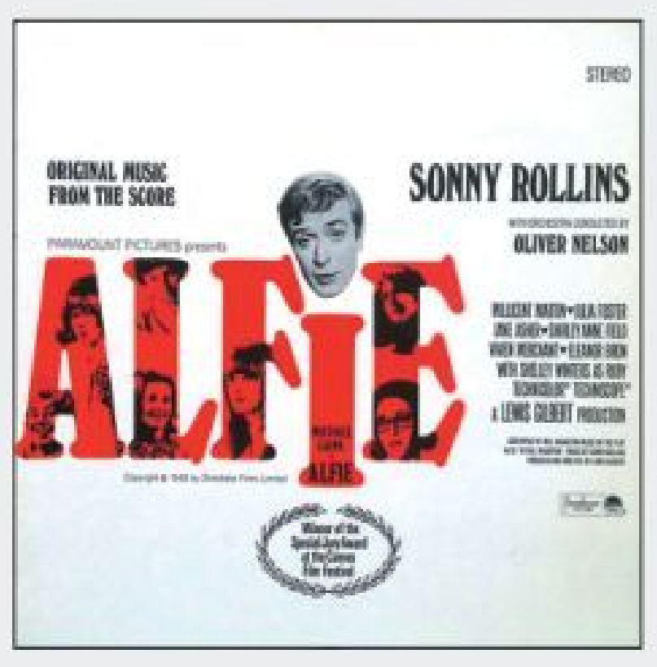
Pharoah Sanders *Karma* (AS-9181, LP, US, 1969), **£15**

Building on the spiritual jazz foundations that his mentor John Coltrane established, Sanders emerged from his master's shadow on his second Impulse! album, *Karma*, recorded with a large group of musicians that included avant-garde vocalist Leon Thomas. The Creator Has A Master Plan, the longest of the album's two tracks, is the undoubted centrepiece: 32 minutes of howling, atonal chaos juxtaposed with passages of nirvanic bliss where Sanders' baying sax, James Spaulding's dancing flute and Thomas' manic yodelling coalesce into an irresistible cosmic groove.

THE BLUES AND THE ABSTRACT TRUTH
BILL EVANS
ROY HAYNES
ERIC DOLPHY
OLIVER NELSON
PAUL CHAMBERS
FREDDIE HUBBARD

Oliver Nelson *The Blues And The Abstract Truth* (A-5, LP, US, 1961), **£20**

Though it became synonymous with free jazz and the dawn of Afro-futurism, Impulse! was also home to some thrilling bebop-influenced, straight-ahead jazz recordings such as saxophonist/arranger Nelson's *The Blues & The Abstract Truth*. Produced by Impulse!'s founder, producer Creed Taylor, the album featured an all-star sextet that included trumpeter Freddie Hubbard, saxophonist/flautist Eric Dolphy and pianist Bill Evans. Here they and Nelson create some wonderful performances; the best being the elegant Stolen Moments, which went on to become a jazz standard.



Sonny Rollins *Alfie* (A-9111, LP, US, 1966), **£80**

Rollins' penultimate Impulse! album was this one, the tenor saxophonist's soundtrack to director Lewis Gilbert's global box office smash starring Michael Caine as the titular wideboy. The music you hear in the movie was cut with British musicians on a sound stage in Twickenham but for the official album release, Rollins re-recorded all of the tracks with an orchestra arranged by Oliver Nelson at Rudy Van Gelder's studio in New Jersey. The iconic title track, with its vibrant horn theme, is the most immediately recognisable number in Rollins' canon.

ALBERT AYLER
IN GREENWICH VILLAGE

Albert Ayler *In Greenwich Village* (AS-9155, LP, US, 1967), **£80**

Describing himself as the "Holy Ghost" to John Coltrane's "Father" and Pharoah Sanders' "Son" in the Holy Trinity of free jazz, Ayler's debut for Impulse! was this incendiary live album, which captured the saxophonist playing with two different ensembles live in New York. The joyous Truth Is Marching In, with its martial rhythms, taps into Ayler's gospel music roots while the more ethereal For John Coltrane is a homage to the saxophonist's mentor (who was in the audience when it was recorded).

FOUR FOR TRANE
ARCHIE SHEPP

Archie Shepp *Four For Trane* (AS-71, LP, US, 1964), **£120**

Impulse! producer Bob Thiele was reluctant to record Shepp, whose music he deemed too outré for a label that, ironically, later signed Albert Ayler and Ornette Coleman. But thanks to the intervention of John Coltrane, the Florida-born saxophonist got his chance to record this debut album, which reworked two tracks each from Trane's *Giant Steps* and *Coltrane Plays The Blues* albums; they included Cousin Mary and Naima, which were reconfigured by Shepp's sextet into edgy avant-garde pieces.

!!!!!impulse!!!!!art blakey.!!!!!jazz messengers!!!!!

Art Blakey & The Jazz Messengers *Art Blakey!!!!! Jazz Messengers!!!!!* (A-7, LP, US, 1961) **£75**

The Jazz Messengers had a brief spell at Impulse! where they produced this gem. By that time, they had morphed into a sextet with trombonist Curtis Fuller augmenting a line-up that included trumpeter Lee Morgan and saxophonist Wayne Shorter. The chief highlight is the opening cut, the Fuller-penned Alamode, where the three horns enunciate a harmonised theme over Blakey's pulsating polyrhythms before breaking off for blistering improvised solos.

KEITH JARRETT
FORT YAWUH

Keith Jarrett *Fort Yawuh* (AS-9240, LP, US, 1973) **£15**

In the US Jarrett was signed to Impulse! with his "American Quartet", one of that decade's most progressive bands. Besides playing his customary piano, Jarrett dabbled with saxophone, flute and percussion in a band with saxophonist Dewey Redman, bassist Charlie Haden and drummer Paul Motian. Recorded live in New York, *Fort Yawuh* was the outfit's Impulse! debut and is an astonishing blend of riotous free jazz, episodic rhapsodies, celestial hymns and infectious rock-gospel jams.

Words: Charles Waring
A 4-LP vinyl compilation,* Impulse Records: Music, Message & The Moment, *is out now.

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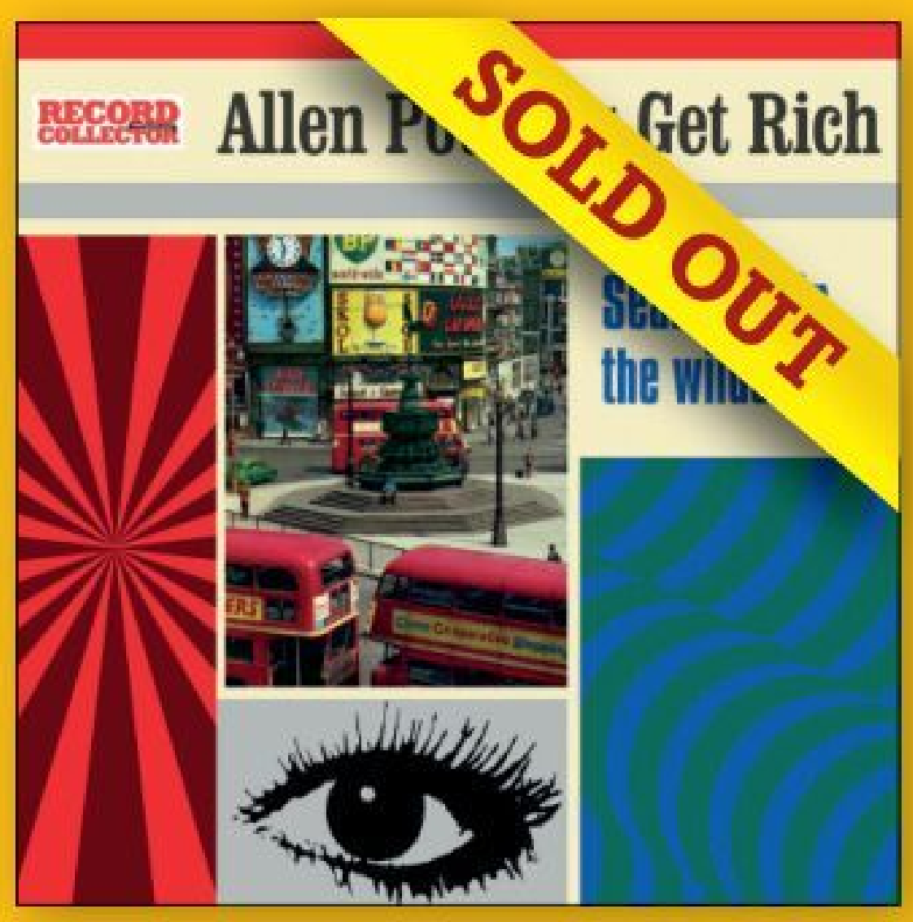
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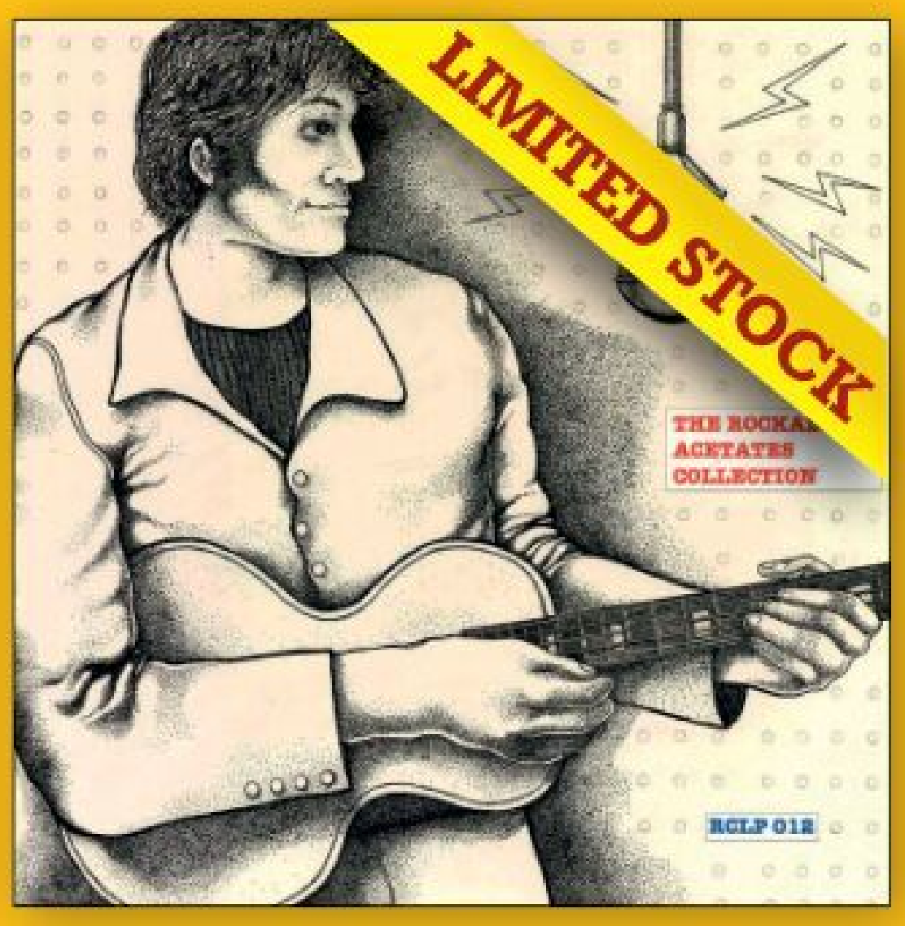
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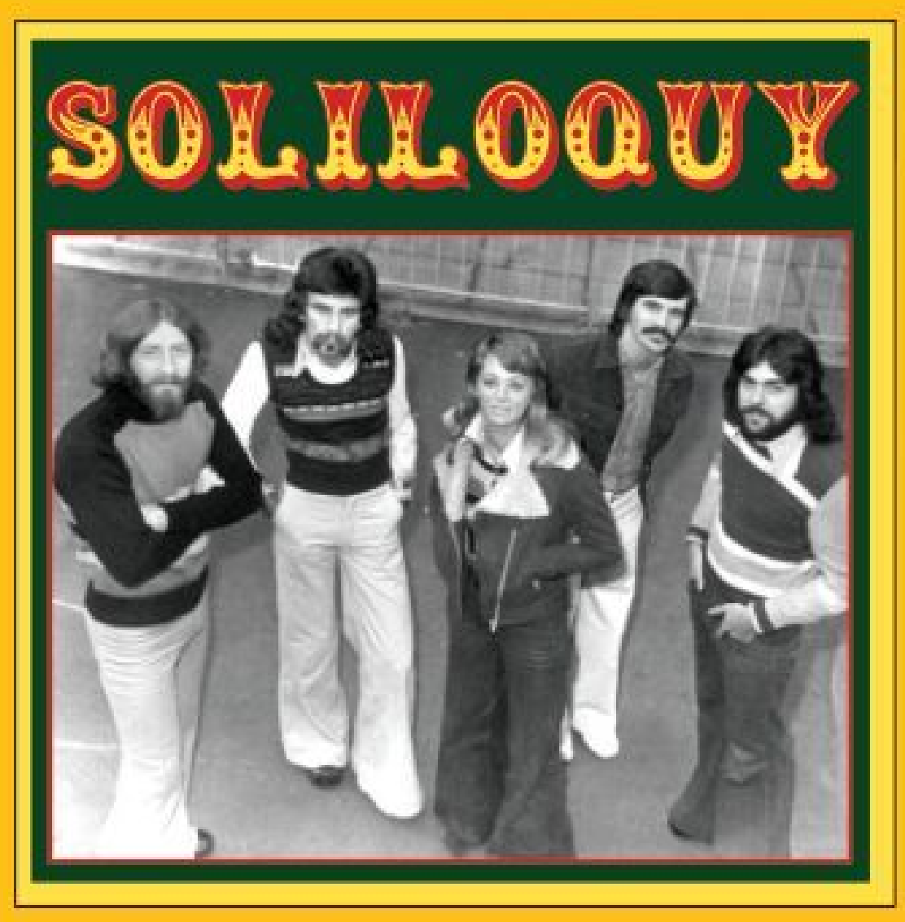

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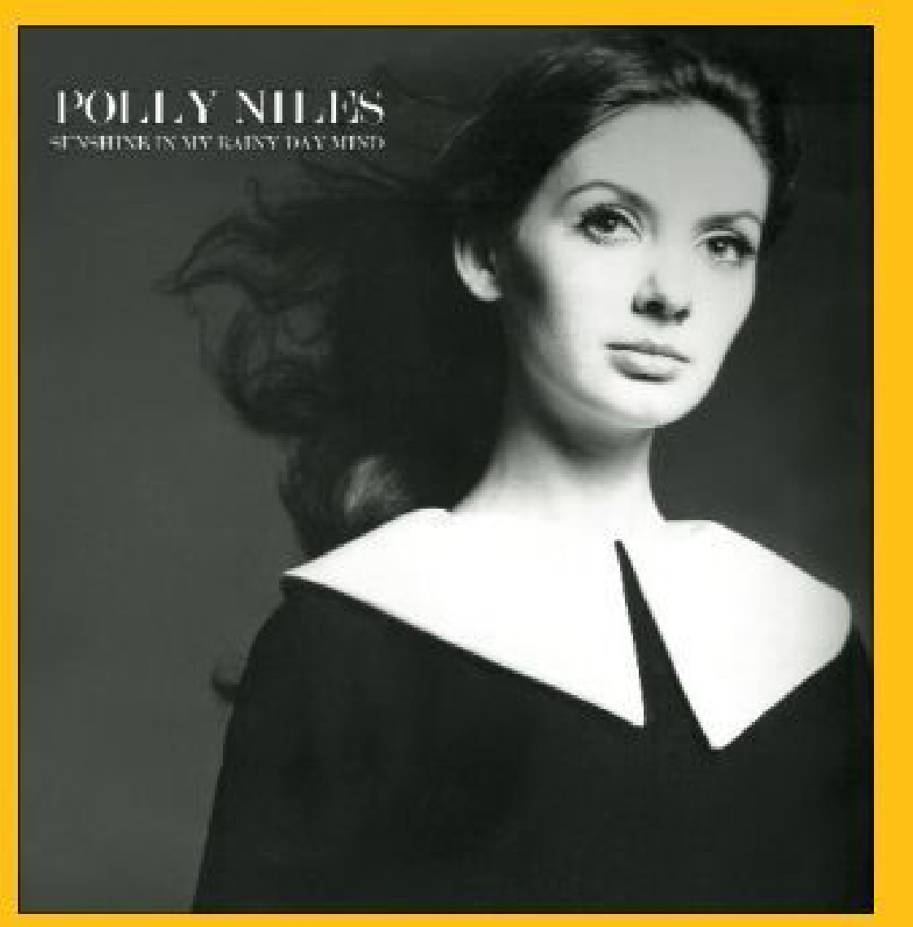
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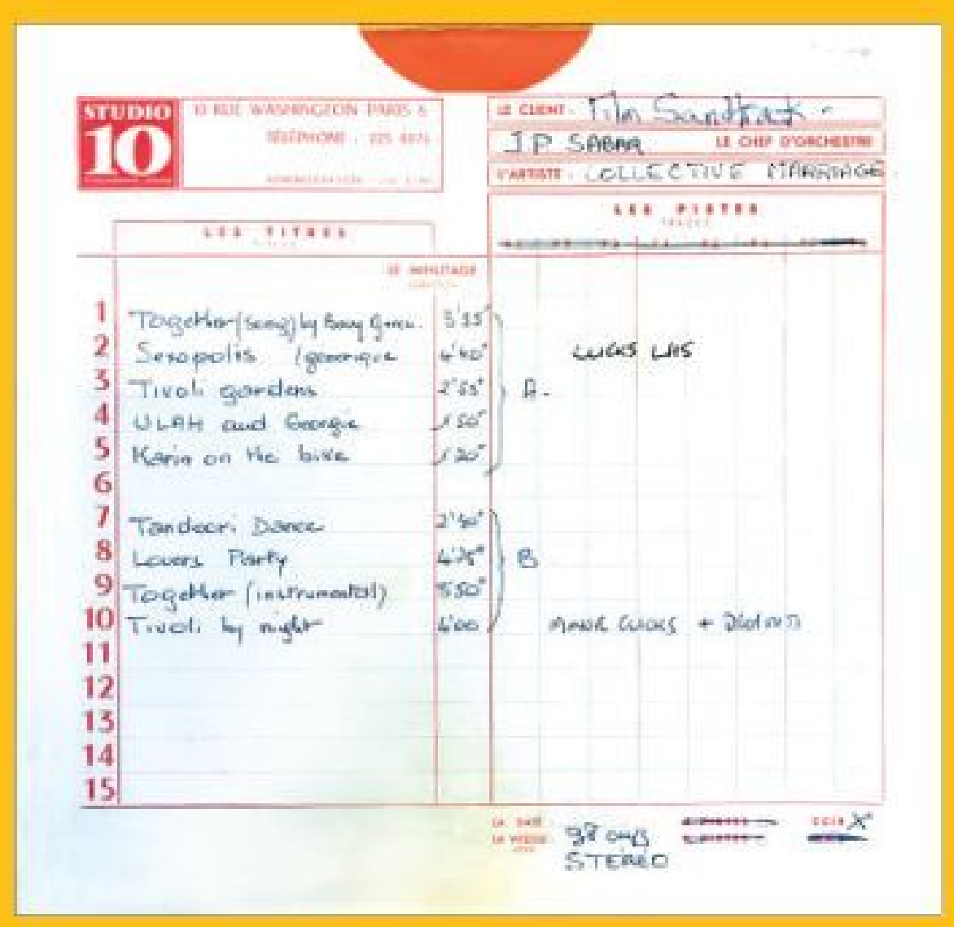
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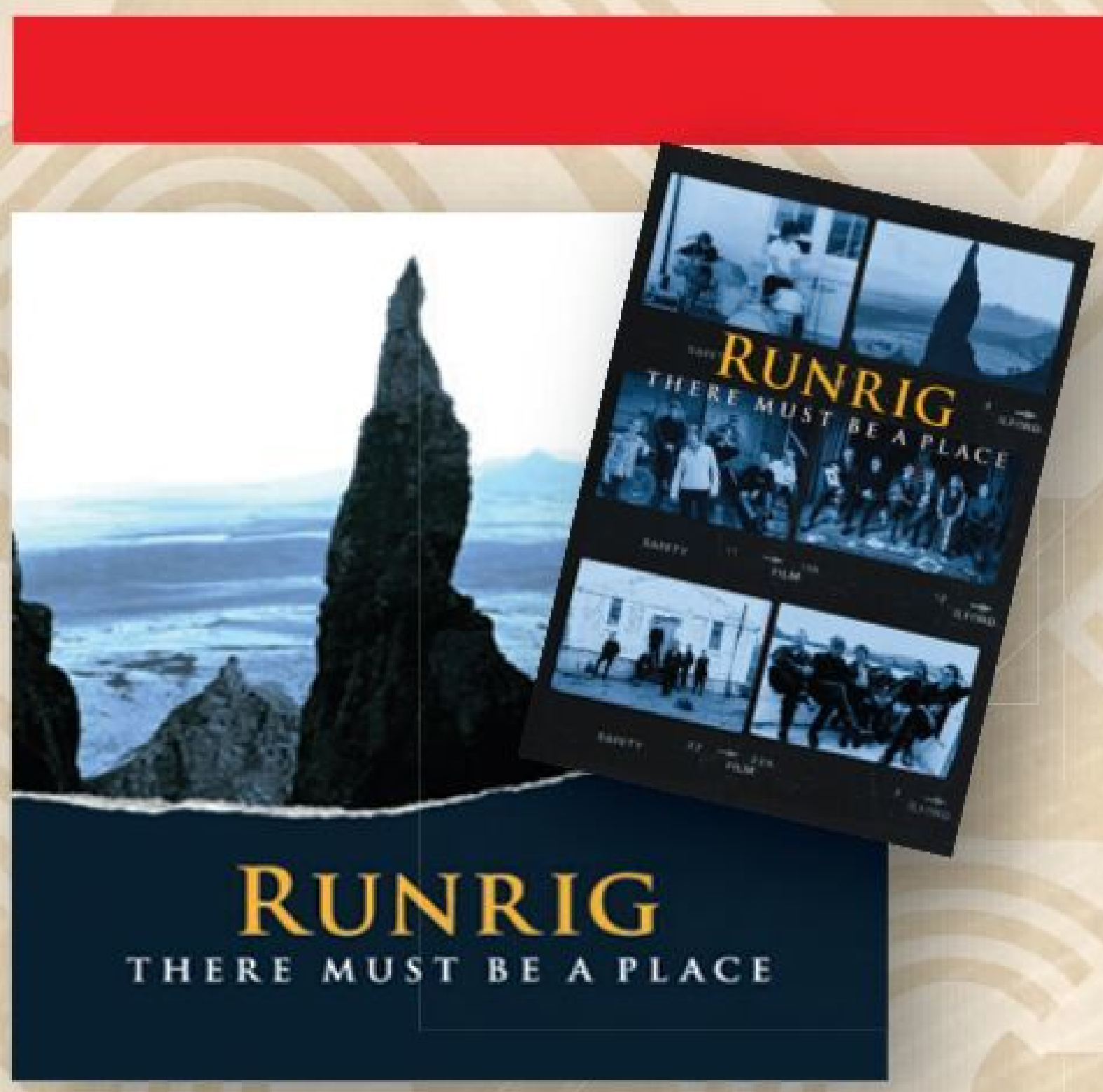

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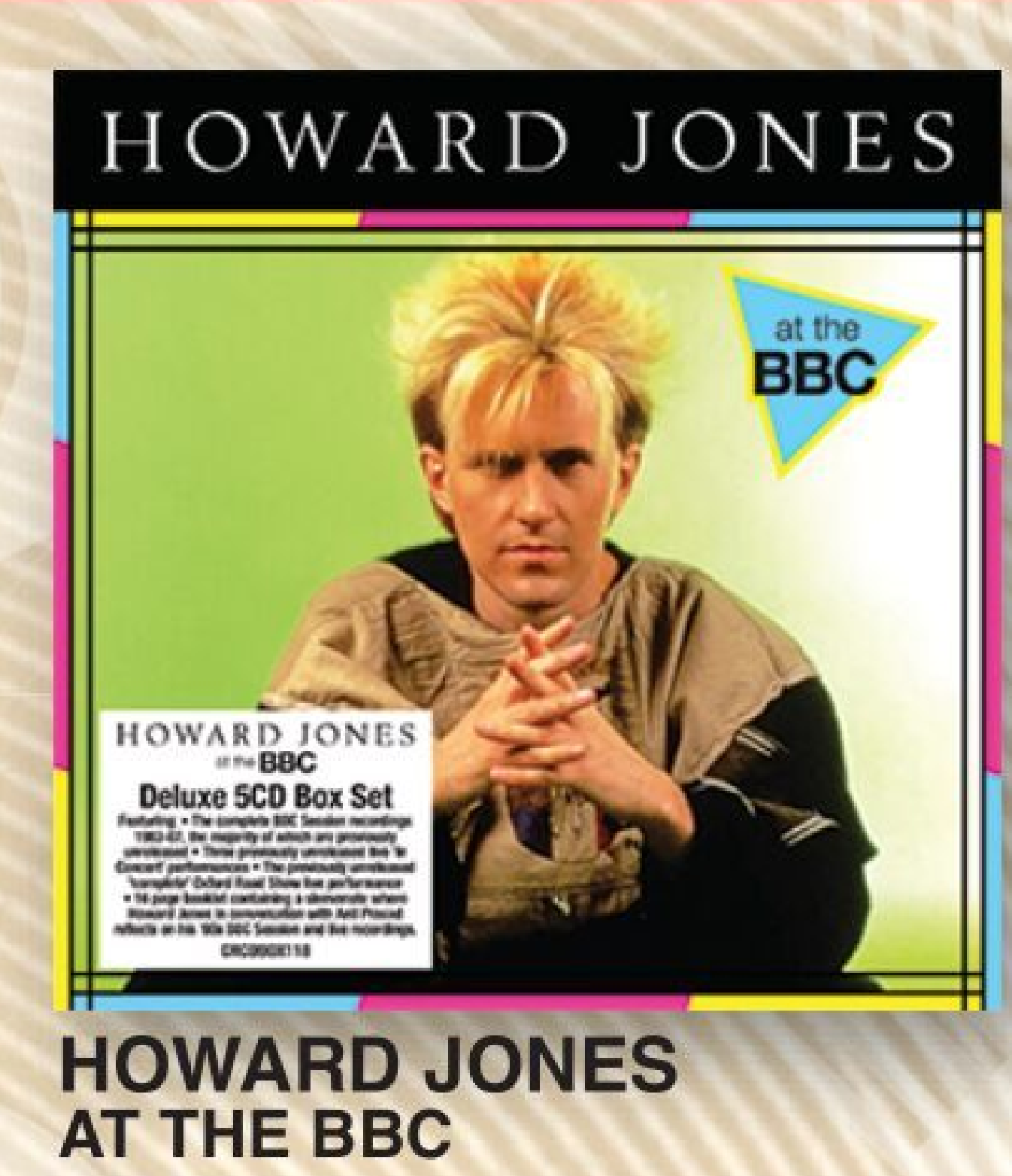

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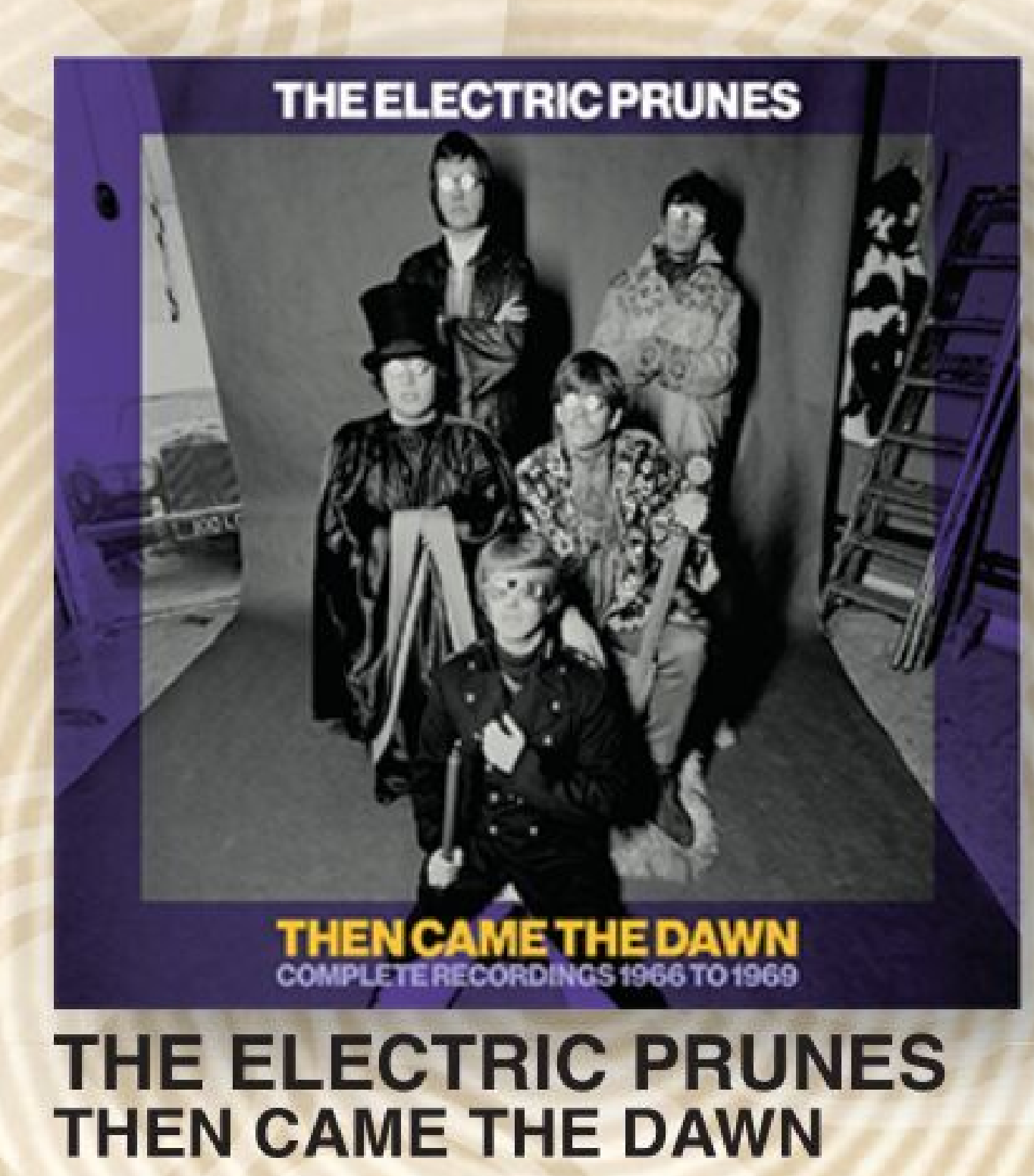

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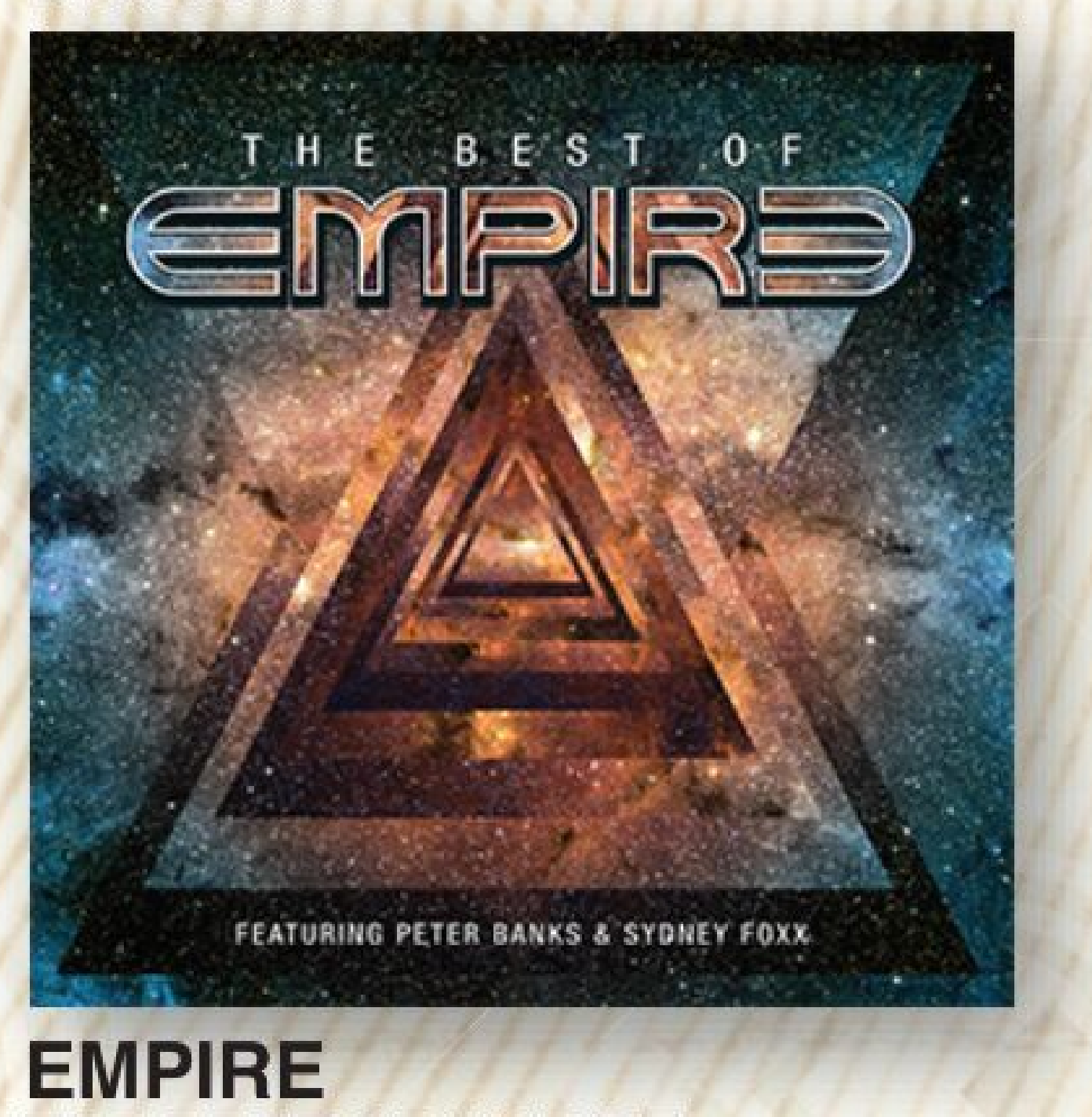

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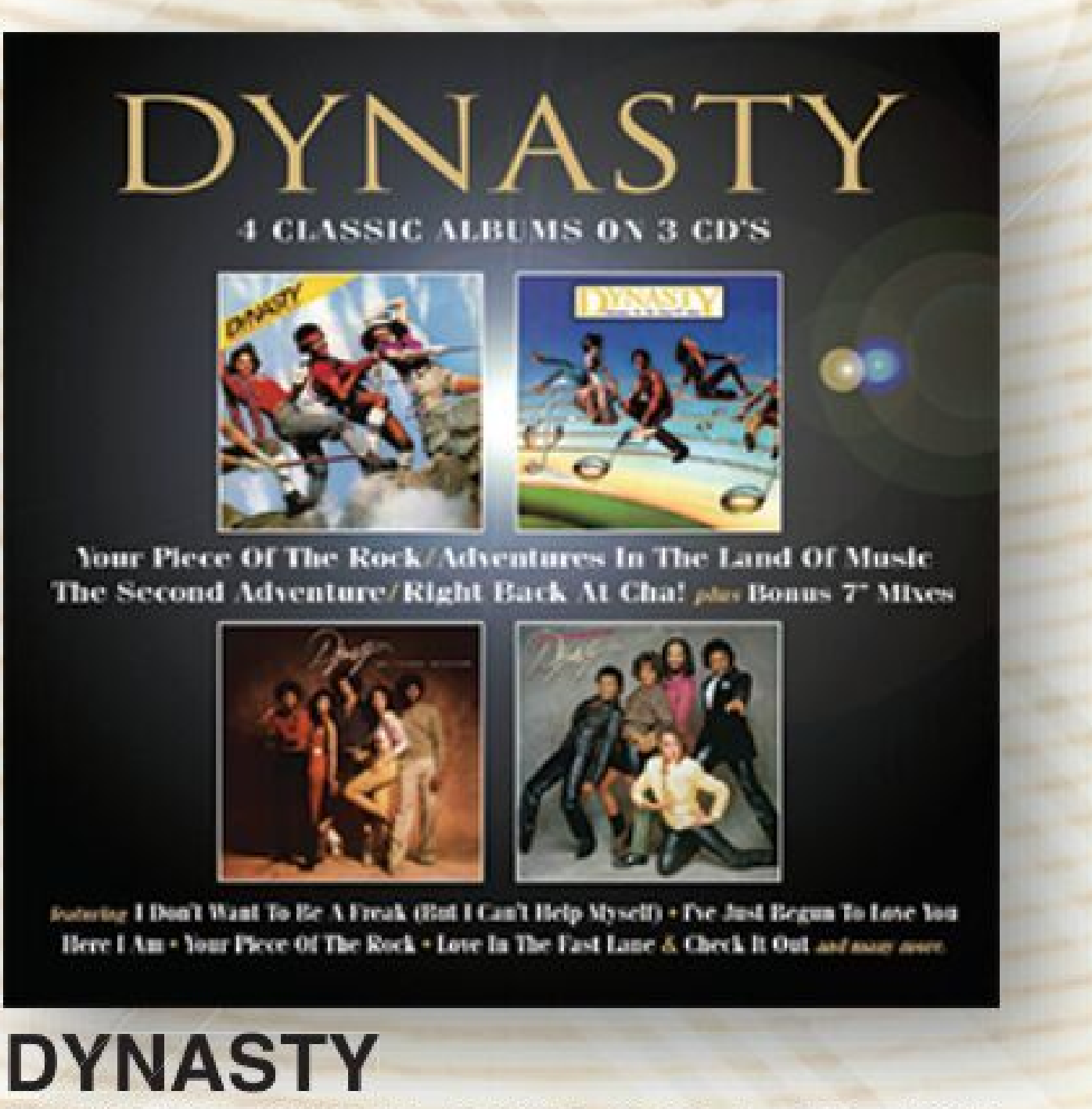

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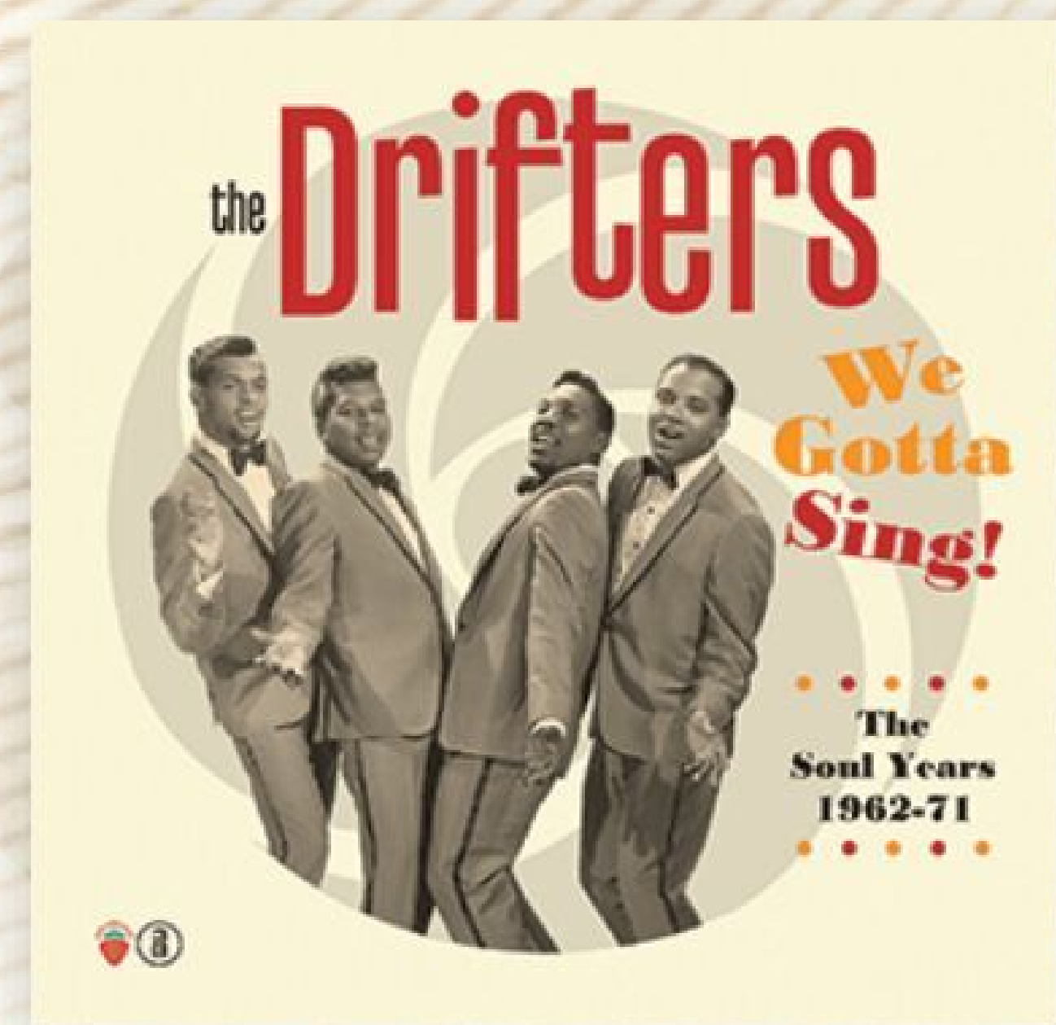

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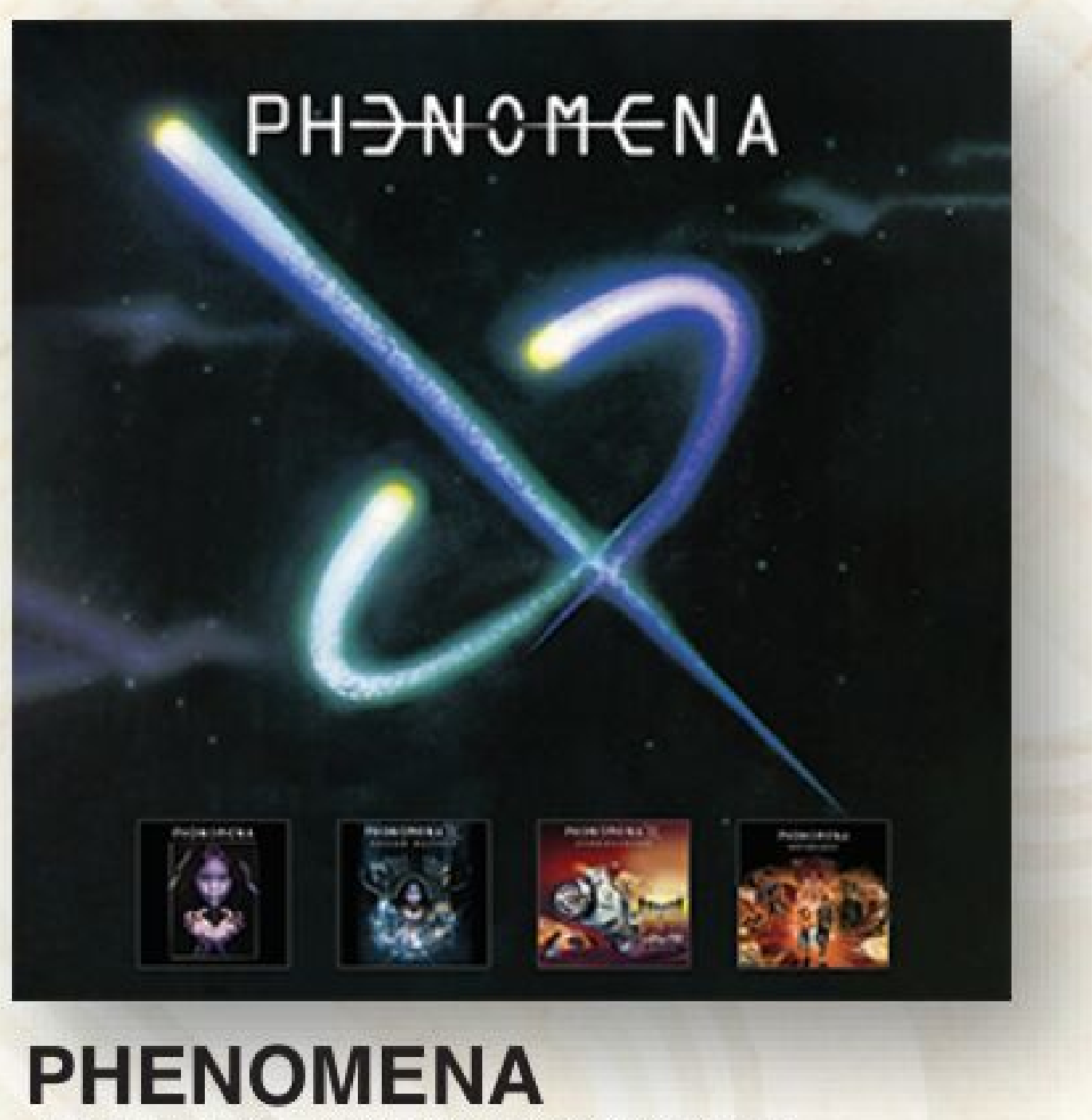

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